

CHILDREN



DOGS



BIRDS



the KNOW-HOW of CARTOONING

ANIMALS



BASIC CONSTRUCTION
FOR VARIOUS TYPES OF
ANIMALS.

ANIMAL COMICS



CARICATURE



PERSPECTIVE

by KEN HULTGREN

FEMININE FIGURE



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The Know-How OF Cartooning

A MANUAL OF INSTRUCTIONS AND SUGGESTIONS
ON THE ART OF CARTOONING, INCLUDING ANIMATION.
FOR USE OF BEGINNERS AS WELL AS ADVANCED STUDENTS.

By

KEN HULTGREN

RESEARCH PUBLISHING COMPANY
126 WEST THIRD STREET LOS ANGELES 13

T H E A U T H O R

Ken Hultgren is the creator of several popular strips currently appearing in some of America's top comic magazines. His natural ability as a cartoonist was developed and perfected by years of technical training and by experience gained in Disney's and other Hollywood studios, where he held positions as animator, layout man, and story director.

Mr. Hultgren's war posters, prepared for the government, attracted wide attention and received high recognition in art circles, one of the posters having been granted an official government award.

Mr. Hultgren is co-author and illustrator of *Daddy and the Gol-Lumph*, an unusual, delightfully entertaining child's story book, based upon an imaginative animal world; to be published in June, 1946.

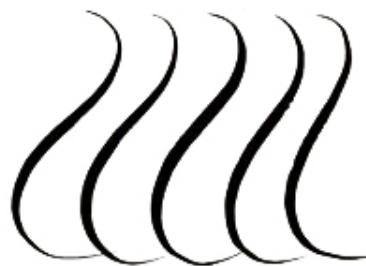
THE PUBLISHER.

PRACTICE EXERCISES

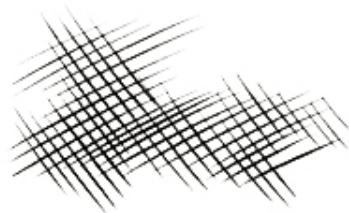
KEEP YOUR LINES CRISP AND CLEAN - TRY TO MAKE YOUR LINES UNIFORM. DON'T "FREEZE UP" WHEN INKING - RELAX.



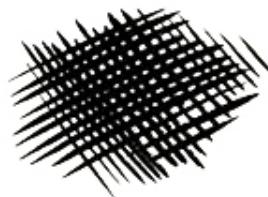
RESPECT YOUR MATERIALS - WASH YOUR BRUSH OUT THOROUGHLY WHEN YOU'RE THROUGH



EVERY CARTOONIST HAS HIS OWN PREFERENCE AS TO THE INSTRUMENT HE USES. I PERSONALLY LIKE A BRUSH NO. #2 OR NO. #3 FOR FLEXIBLE RESULTS.



WITH PRACTICE YOU'LL GET CONTROL. TRY FOR VARIETY OF WEIGHT IN YOUR LINE. IT MAKES FOR A SNAPPIER DRAWING.



PATTERN



ACTION

REGARDLESS OF HOW WELL YOU MAY FINISH A DRAWING, IF YOUR POSE HASN'T "PUNCH" OR DOESN'T TELL THE STORY, IT'S NOT A COMPLETE SUCCESS. REWORK YOUR POSE! ESTABLISH A **LINE OF ACTION** IN YOUR DRAWINGS.



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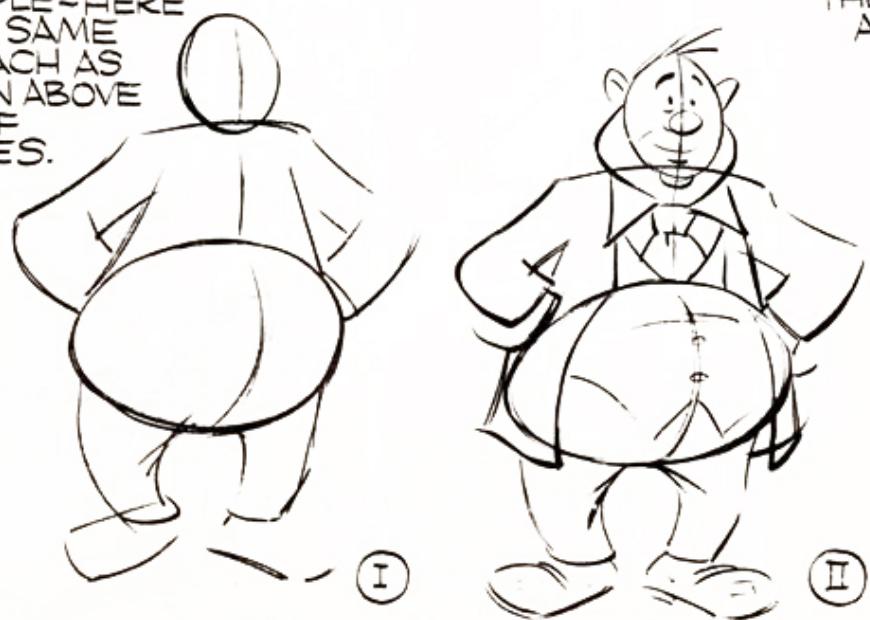
APPROACH

FIG. I SHOWING START- USING OVAL SHAPES FOR HEAD AND UPPER TORSO. ~ FIG. II. I START BY DEVELOPING FEATURES, HAIR, ETC. ~ FIG. III - IS THE POLISHING-OFF STAGE, ADDING DETAILS AS SHOWN.

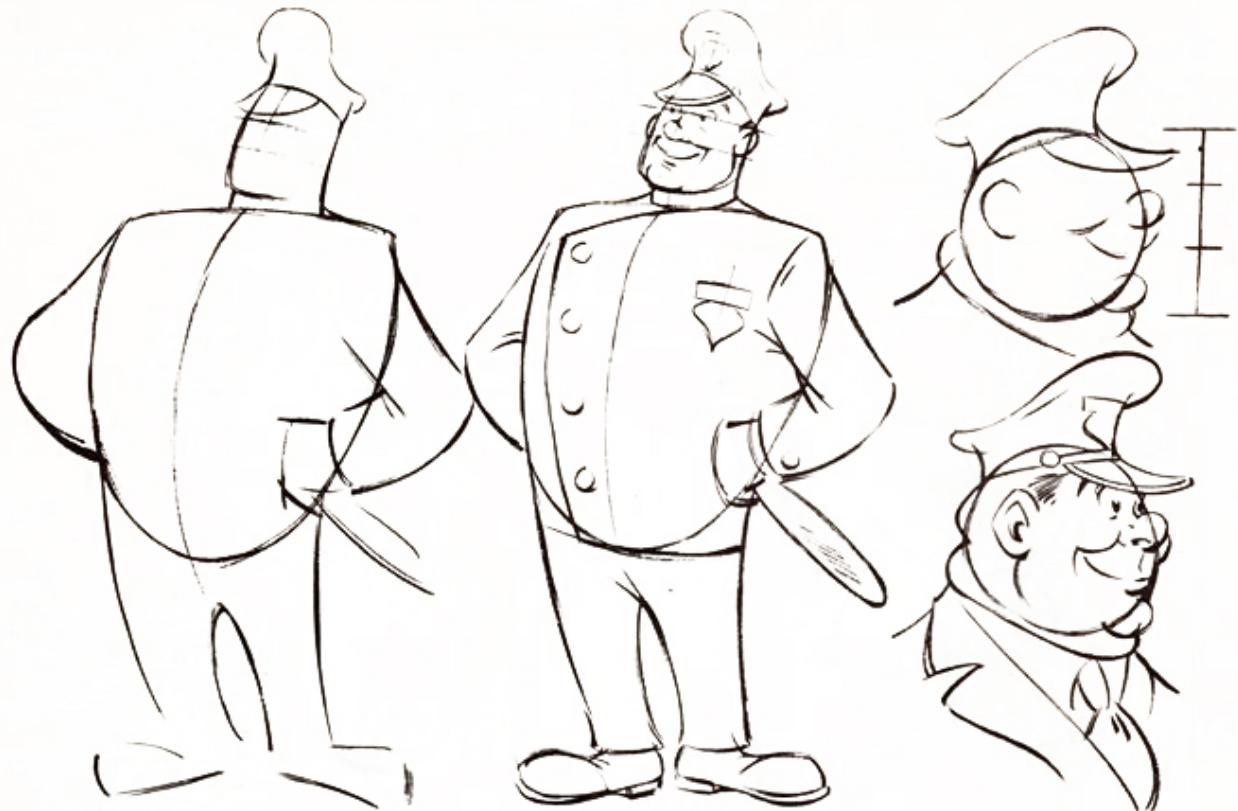


A COMMON
MISTAKE WITH
BEGINNERS IS
THEIR INTEREST
IN DETAILS
WITHOUT FIRST
GIVING
PROPER
THOUGHT
TO CONSTRUCTING
THE FIGURE AS
A WHOLE.

EXAMPLE- HERE
IS THE SAME
APPROACH AS
USED IN ABOVE
SET OF
FIGURES.



APPROACH (CONT.)



SIMPLE HEAD CONSTRUCTION

7



~SIMPLE SHAPES FOR VARIOUS TYPES~

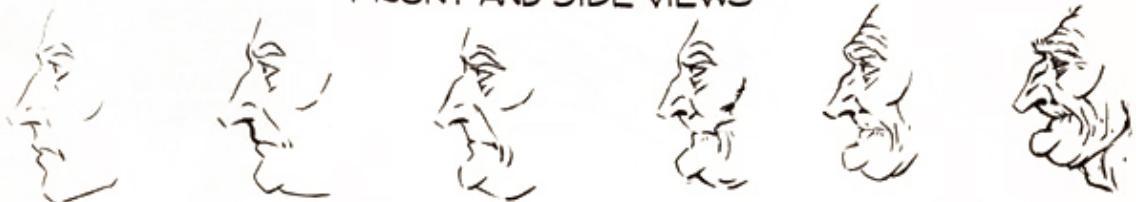


FEATURES and EXPRESSIONS

EXPRESSION IS FEELING, AND PERHAPS THE BEST WAY TO STUDY IT IS TO SET A MIRROR IN FRONT OF YOUR DRAWING BOARD AND LET LOOSE WITH SOME GRIMACES OF YOUR OWN.



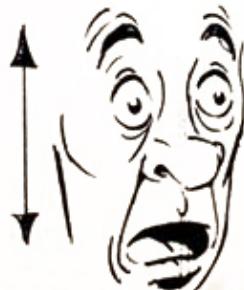
FRONT AND SIDE VIEWS



PROGRESSION OF YEARS

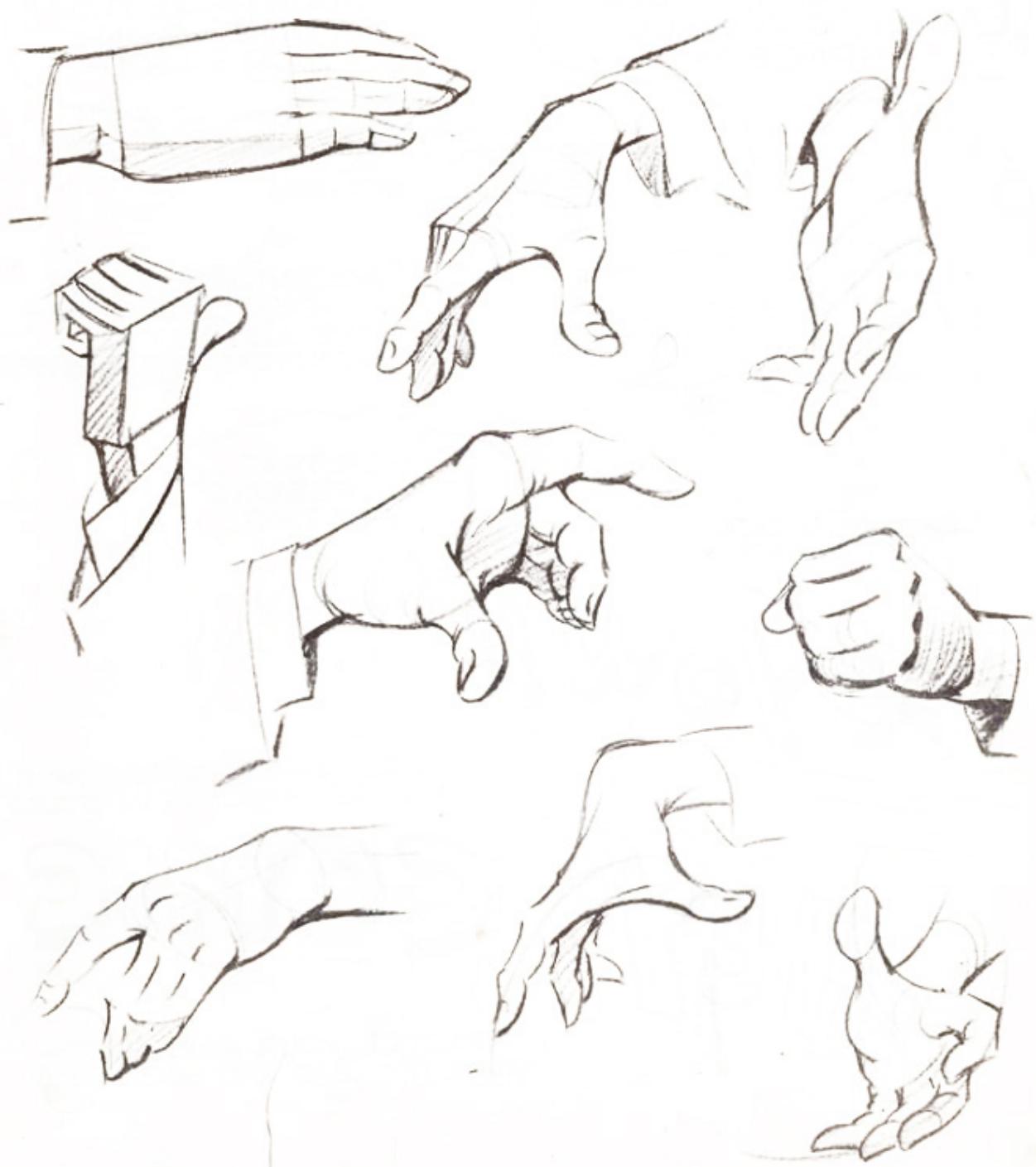


TRY TO FEEL THAT THE FACE IS A RUBBER-LIKE MASS, CAPABLE OF SQUASHING AND STRETCHING



HANDS

(CONT.)



LETTERING

KEEP YOUR LETTERING IN YOUR BALLOONS WELL SPACED.

TOO CROWDED

DON'T MAKE THIS MISTAKE — PLAN YOUR BALLOON.

WATCH SPACING BETWEEN WORDS AS WELL AS BETWEEN LINES.

THIS IS A THOUGHT BALLOON.

ACCENTUATE WORDS IN YOUR DIALOGUE — IT RELIEVES THE MONOTONY OF SAMENESS

BROKEN BLOCK LETTERING

FOR THAT ICY FEELING TRY THIS.

DROP SHADOWS ARE SIMPLE AND ARE EFFECTIVE IN TITLES

HEY

COMIC

PRACTICE YOUR ALPHABET — MAKE IT CLEAR AND LEGIBLE !

LETTERING (CONT.)

13

abcdefghijklmnopqrstuvwxyz
— LOWER CASE —

A B C D E F G H

VARIOUS TYPES OF CAPITALS

COMIC

PERSPECTIVE LETTERING



FOR THAT
GOING-AWAY
EFFECT.

FOR WHISPERING, JUST GO
SMALL, LIKE THIS - IF YOU
HAVEN'T YOUR GLASSES ON
I CAN TALK LOUDER-IN
FACT I CAN EVEN
SHOUT!!

A GOOD
EXAMPLE OF HOW
NOT TO LETTER!

WHAT'S
WRONG
WITH IT?

I'M A
GOOD
LETT



ANIMATION

IT WOULD BE NEXT TO IMPOSSIBLE TO ILLUSTRATE ALL ABOUT ANIMATION FOR CARTOON PICTURES. IT TAKES YEARS OF STUDY OF ACTION, STAGING, TIMING, ETC.. HOWEVER I WILL MENTION A FEW POINTS HERE THAT MAY HELP YOU IN DRAWING TO THINK IN TERMS OF ACTION, WEIGHT AND EXAGGERATION.

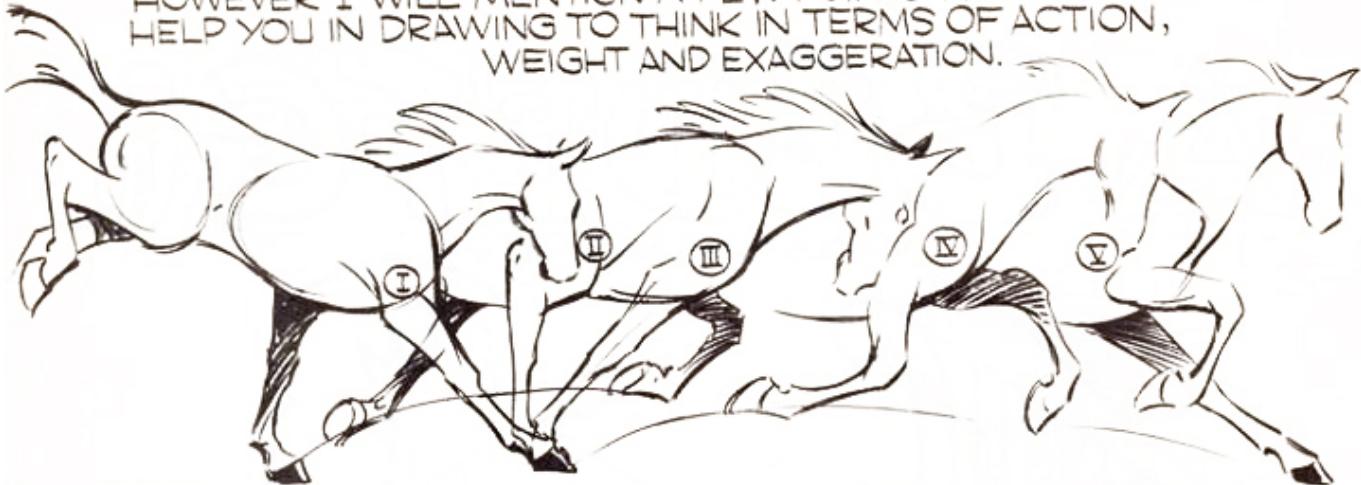


FIG. I - NOTE LEG STRETCH FOR LEG REACHING

FIG. II - NOTE LEG TAKING WEIGHT OF BODY -

FIG. III - NOTE LEG STRETCHING IN TAKE OFF

FIG. IV AND V NOTE OVERLAPPING ACTION OF LEGS



HEAD TURN

FIG. I - HEAD NORMAL

FIG. II - NOTE DRAG OF JOWLS

FIG. III JOWLS SWING AROUND AS HEAD SNAPS INTO POSITION

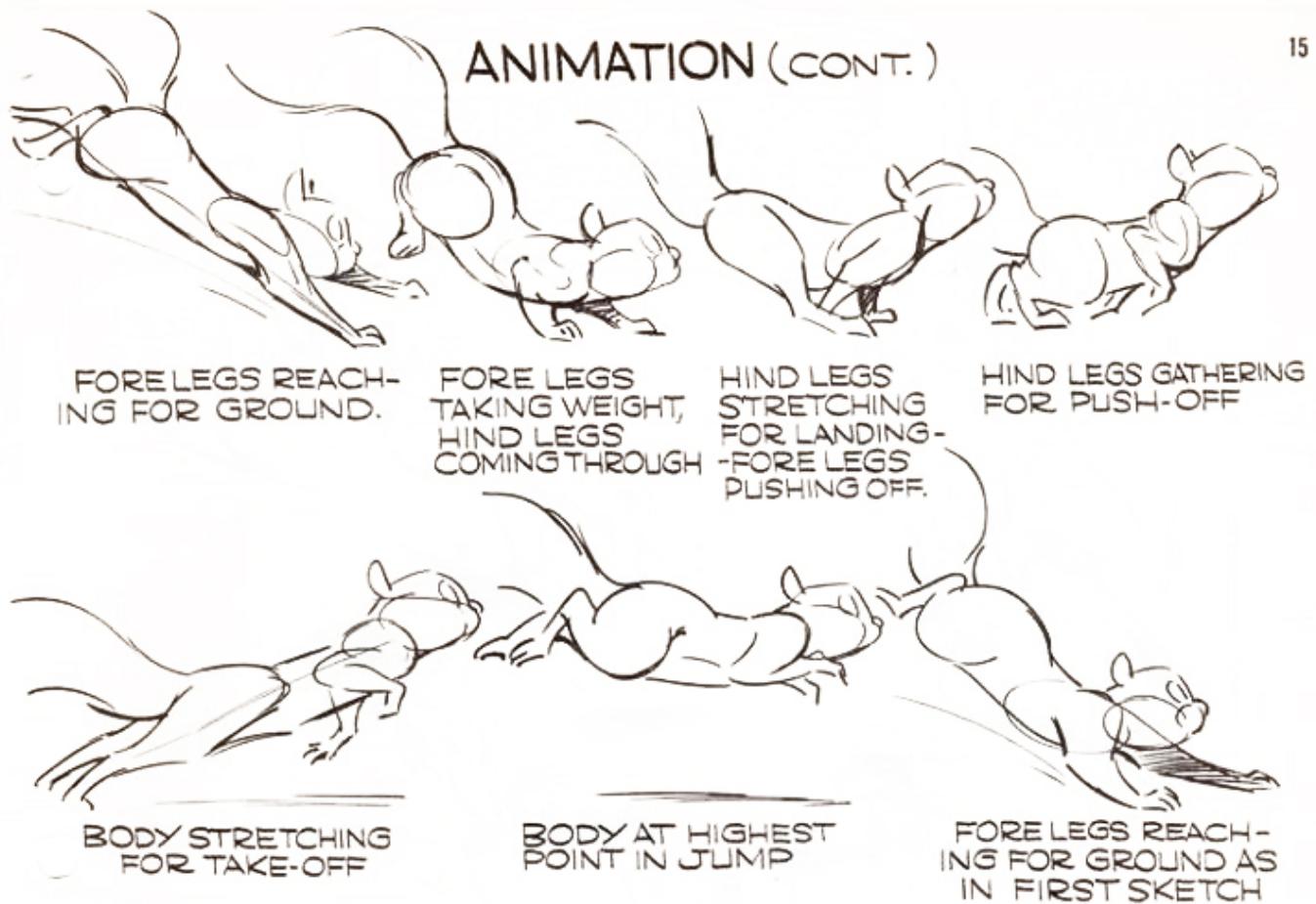
FIG. IV - JOWLS NOW NORMAL AS ACTION ENDS -



FIG. I - ANTICIPATION FOR TAKE - (NOTE SQUASHED, BUNCHED UP POSE CONTRASTED BY ELONGATED POSE OF FIG. II)

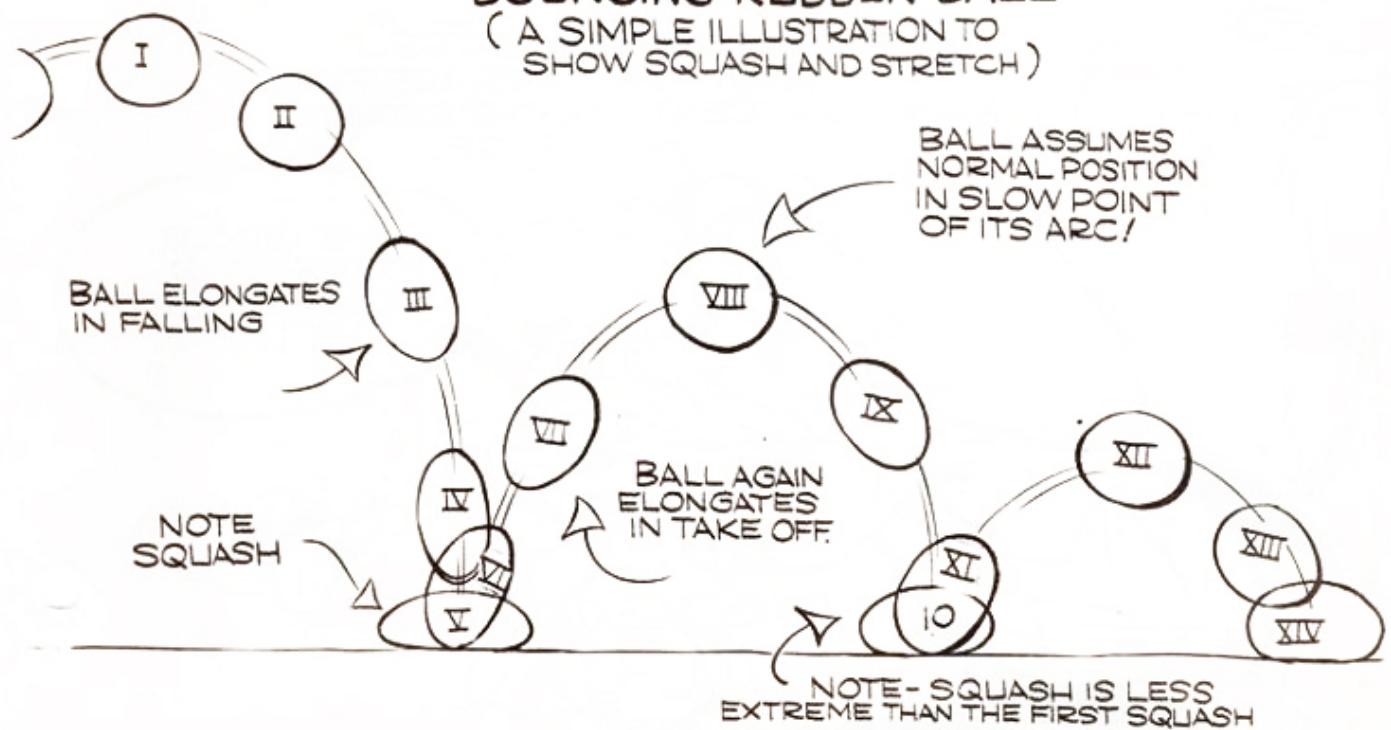
ANIMATION (CONT.)

15



BOUNCING RUBBER BALL

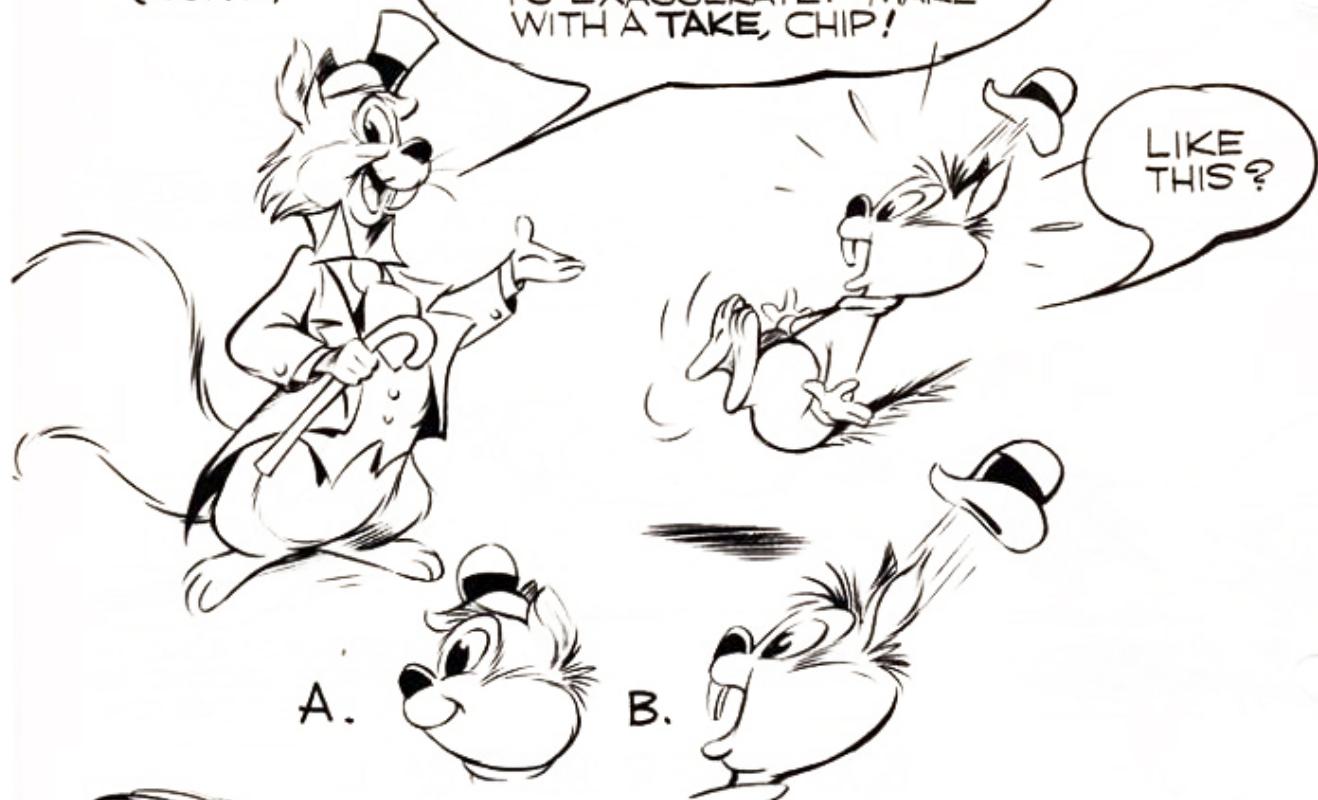
(A SIMPLE ILLUSTRATION TO SHOW SQUASH AND STRETCH)



**SQUASH
and STRETCH
(CONT.)**

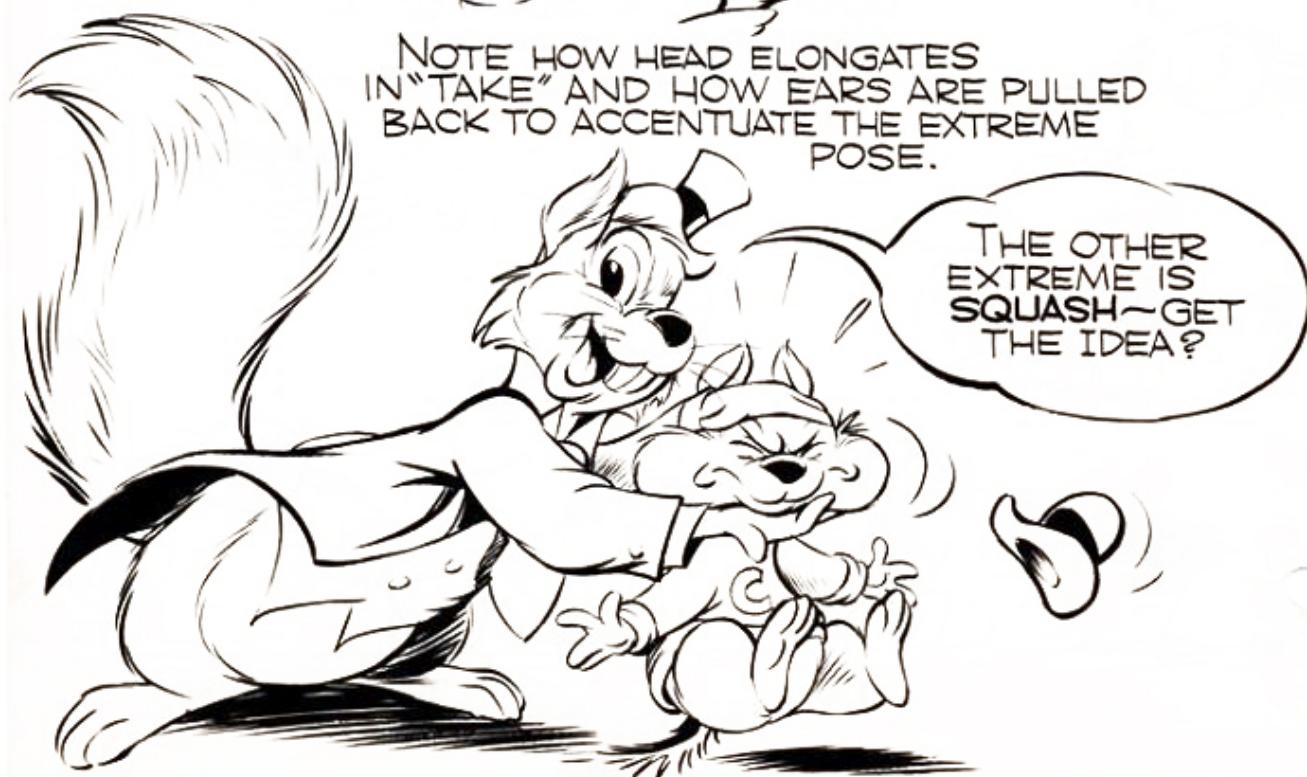
SQUASH AND STRETCH
APPLY TO COMIC STRIPS
TOO. DON'T BE AFRAID
TO EXAGGERATE.—MAKE
WITH A TAKE, CHIP!

LIKE
THIS?



NOTE HOW HEAD ELONGATES
IN "TAKE" AND HOW EARS ARE PULLED
BACK TO ACCENTUATE THE EXTREME
POSE.

THE OTHER
EXTREME IS
SQUASH—GET
THE IDEA?



WEIGHT

OPPOSE A HORIZONTAL LINE WITH A CURVED LINE UNDERNEATH ~ AS IN FIG. I

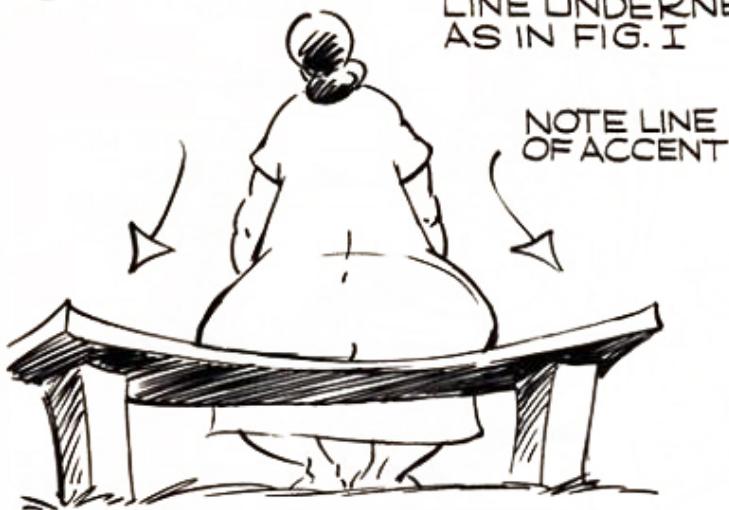


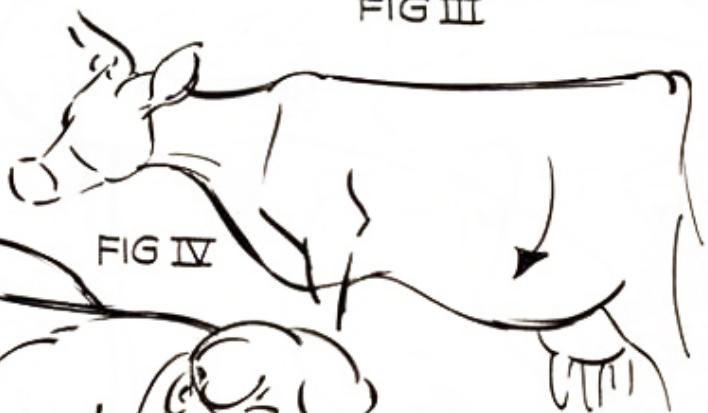
FIG. I

USING FIG. I AS EXAMPLE - NOTE HOW IT APPLIES IN FIGS. II III AND IV



FIG. II

FOR SOME PRACTICE EXERCISES, DRAW A HEAVY SACK AND PUT IT IN SEVERAL POSES.

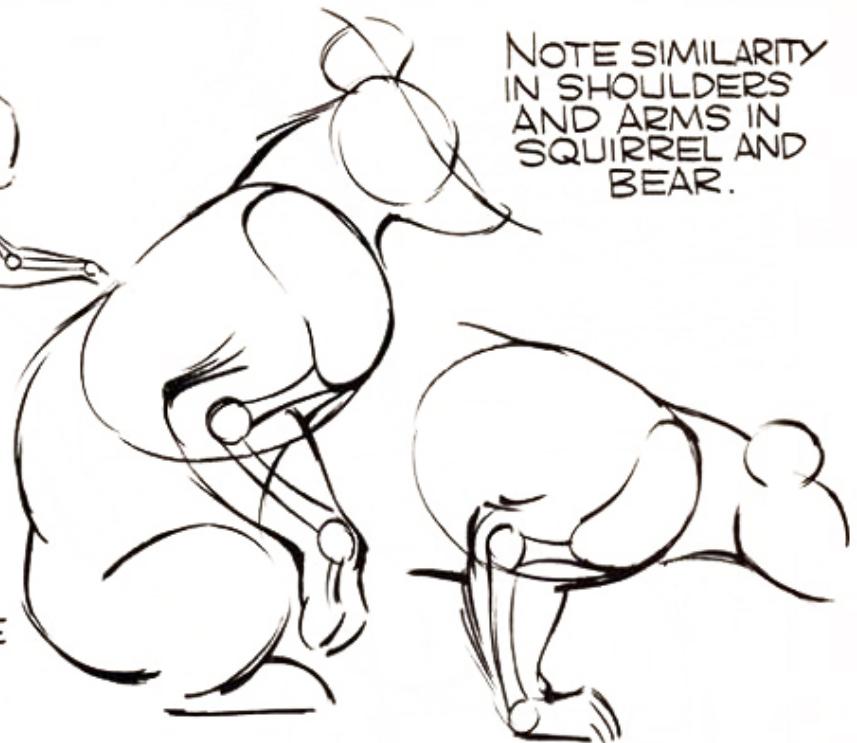


WEIGHT (CONT.)



SIMPLIFIED APPROACH FOR ANIMALS.

19



NATURALLY THE CONFORMATION OF EACH ANIMAL IS DIFFERENT, BUT THERE IS A PARALLEL IN THE BONE STRUCTURE.

BOTH DRAWINGS BELOW WERE STARTED WITH AN OVAL AND BUILT UP FROM THERE.



DOG



RABBIT

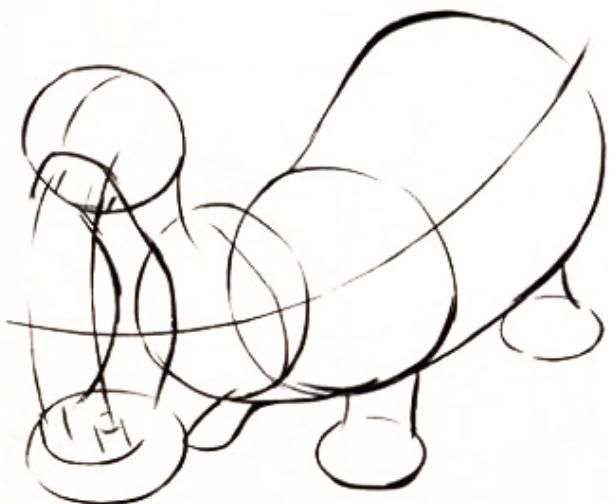
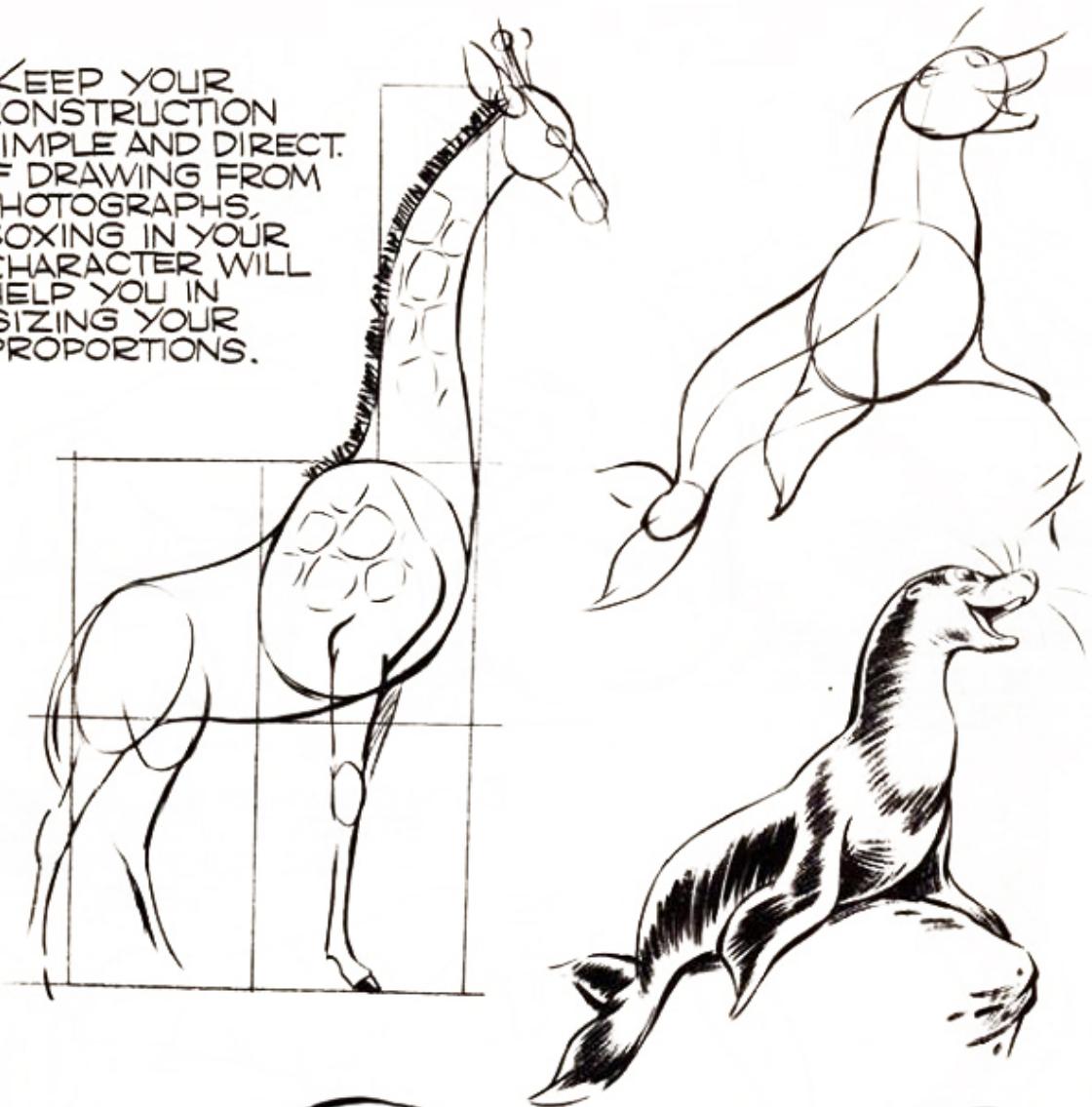


SQUIRREL

MOUSE

ANIMALS (CONT.)

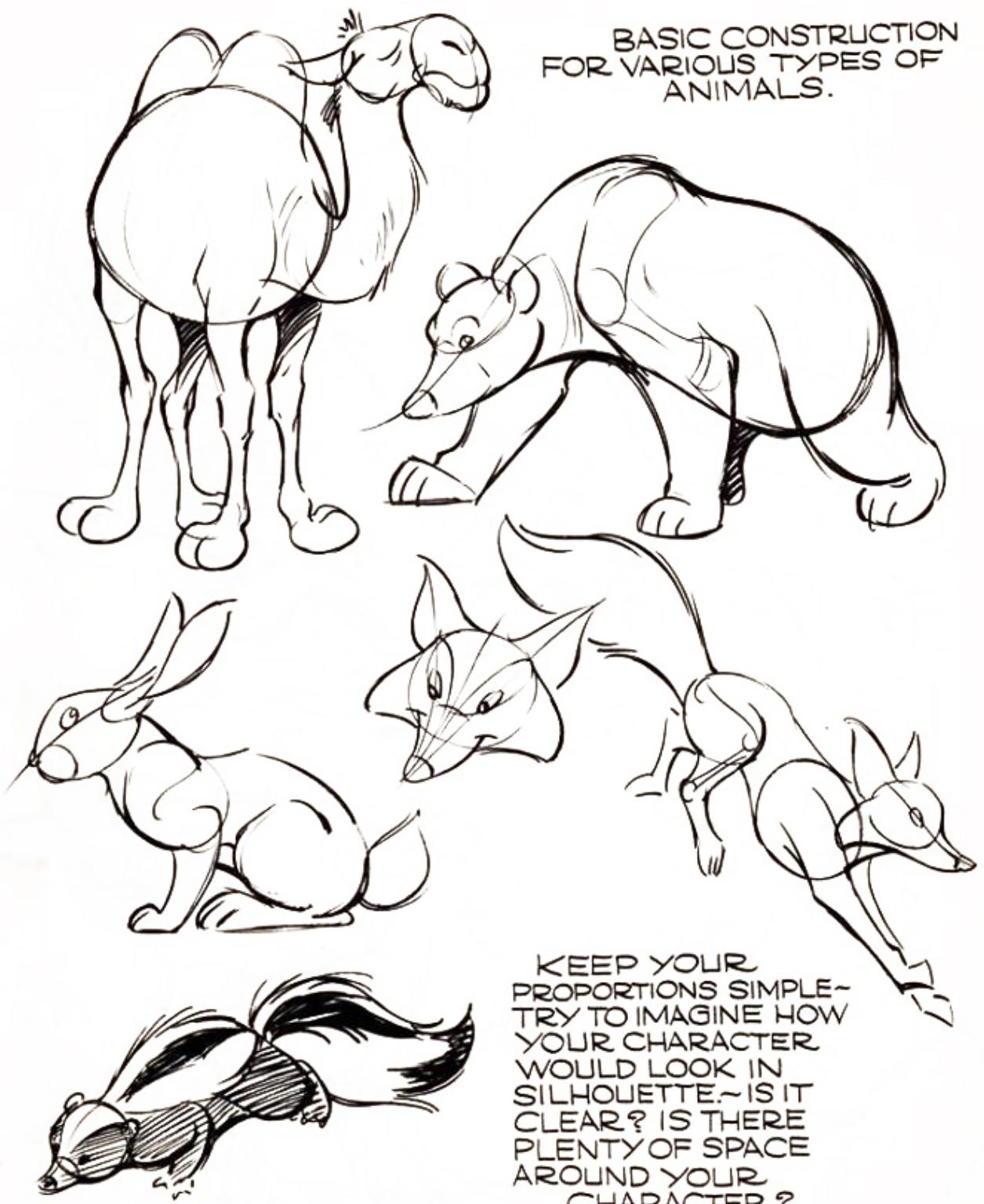
KEEP YOUR CONSTRUCTION SIMPLE AND DIRECT. IF DRAWING FROM PHOTOGRAPHS, BOXING IN YOUR CHARACTER WILL HELP YOU IN SIZING YOUR PROPORTIONS.



ANIMALS (CONT.)

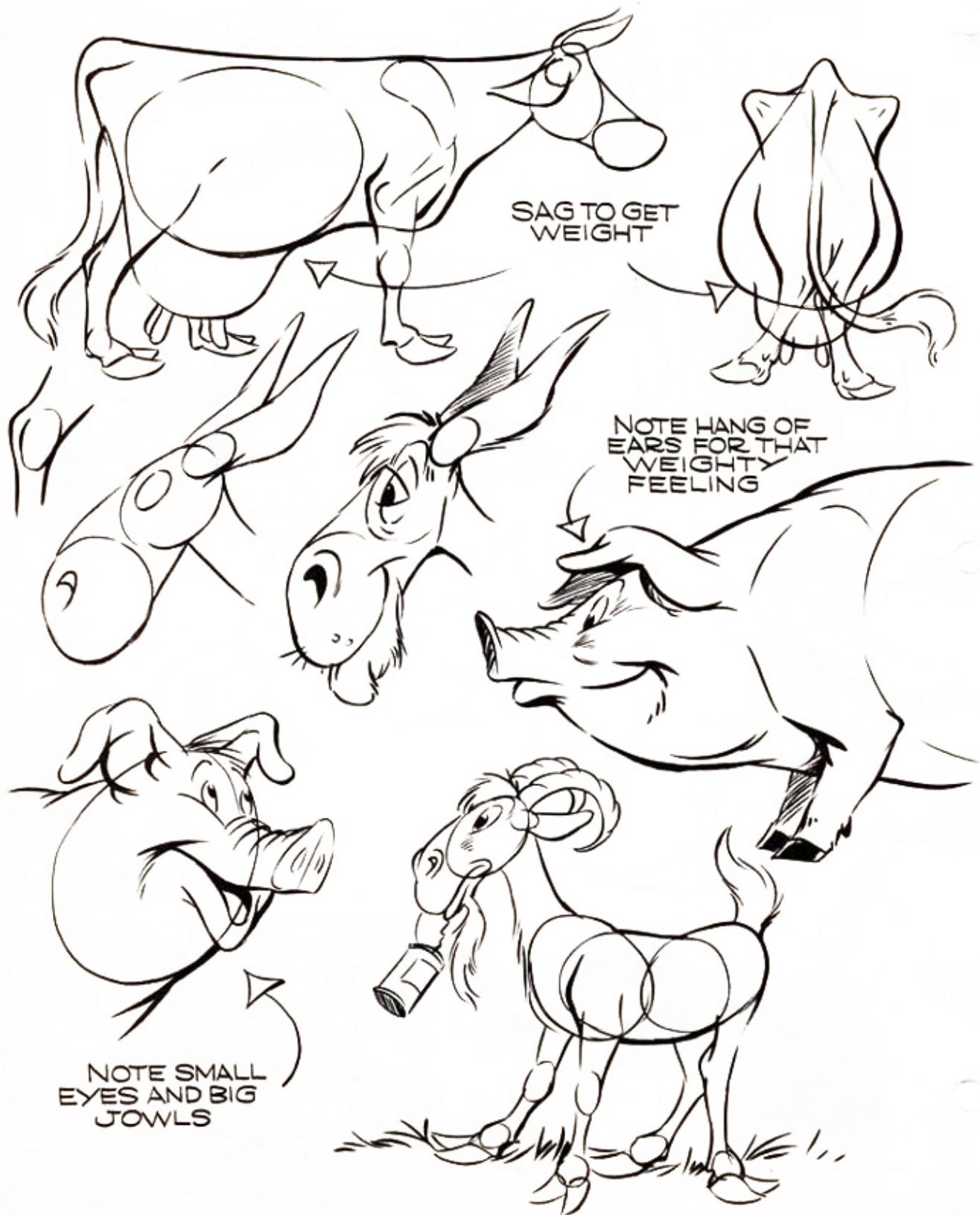
21

BASIC CONSTRUCTION
FOR VARIOUS TYPES OF
ANIMALS.



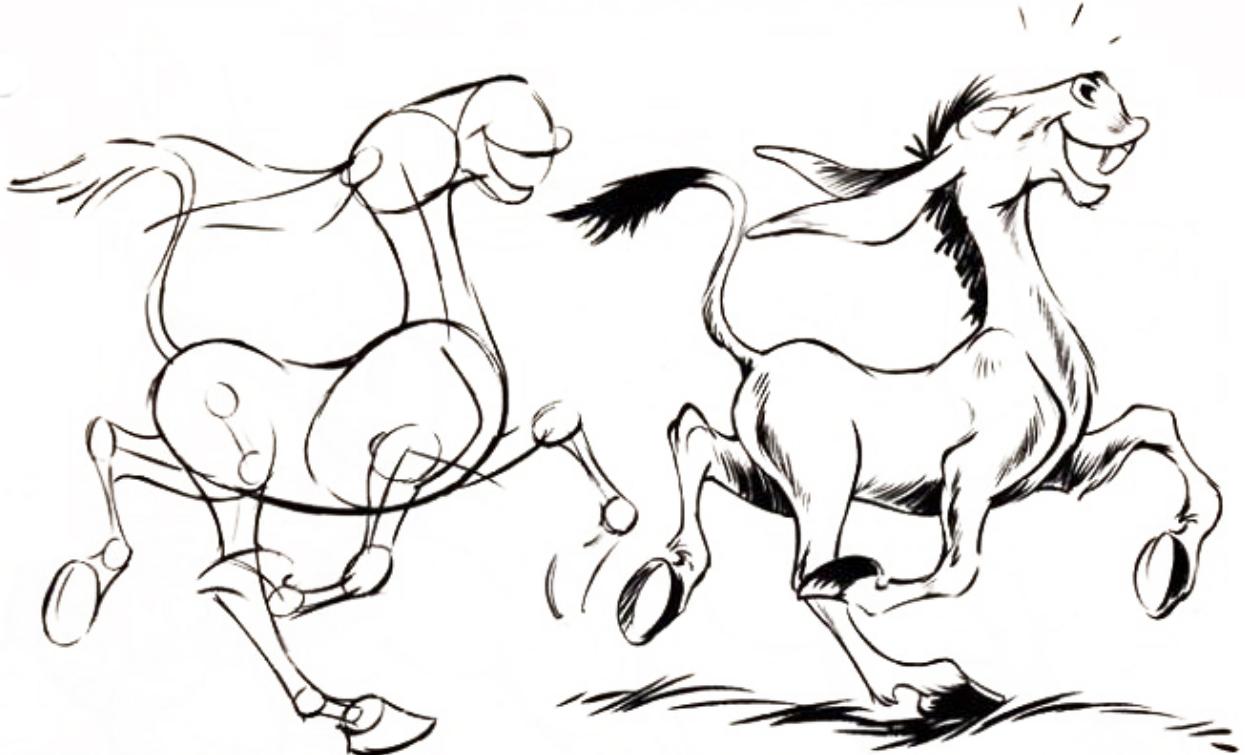
KEEP YOUR
PROPORTIONS SIMPLE-
TRY TO IMAGINE HOW
YOUR CHARACTER
WOULD LOOK IN
SILHOUETTE.~ IS IT
CLEAR? IS THERE
PLENTY OF SPACE
AROUND YOUR
CHARACTER?

ANIMALS (CONT.)



ANIMALS (CONT.)

23



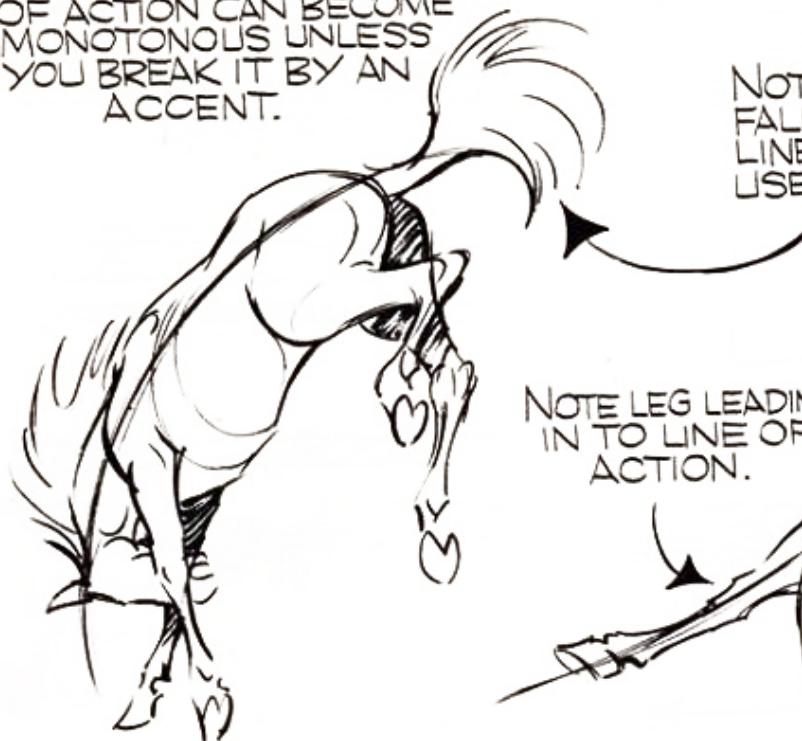
ANIMAL HEADS (A SIMPLIFIED CONSTRUCTION)



ANIMALS LINE OF ACTION -

25

A DEFINITE LINE
OF ACTION CAN BECOME
MONOTONOUS UNLESS
YOU BREAK IT BY AN
ACCENT.

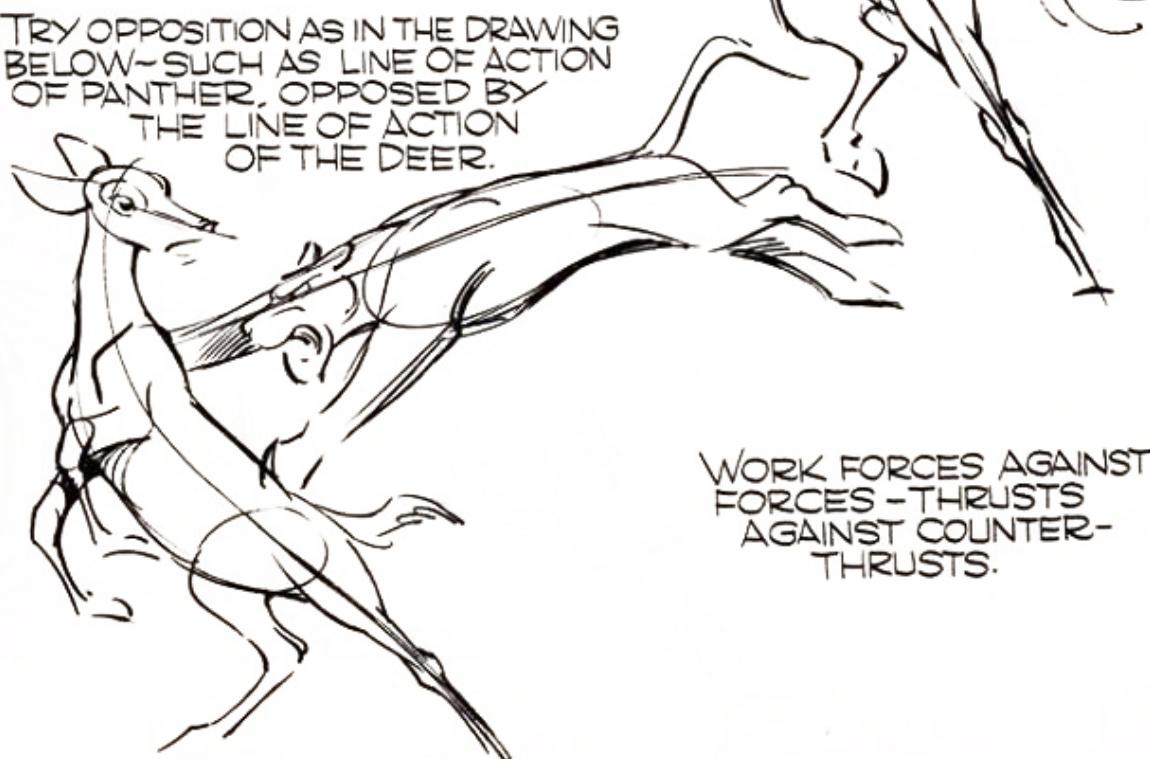


NOTE TAIL DOESN'T
FALL INTO GENERAL
LINE OF ACTION, BUT IS
USED AS AN ACCENT.

NOTE LEG LEADING
IN TO LINE OF
ACTION.



TRY OPPOSITION AS IN THE DRAWING
BELOW - SUCH AS LINE OF ACTION
OF PANTHER, OPPOSED BY
THE LINE OF ACTION
OF THE DEER.



WORK FORCES AGAINST
FORCES - THRUSTS
AGAINST COUNTER-
THRUSTS.

PULL and TENSION

IN TAKING UP THIS SUBJECT, LET'S TAKE A PIECE OF CLOTH AS IN FIG. I AS AN EXAMPLE.



FIG. I

NOTE REACTION OF CLOTH WHEN TWO OF ITS CORNERS ARE PULLED (AS IN FIG. II)

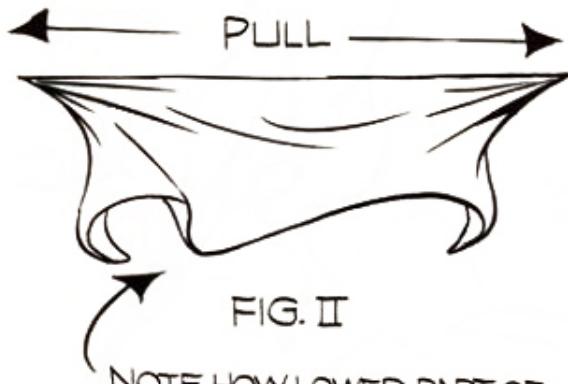
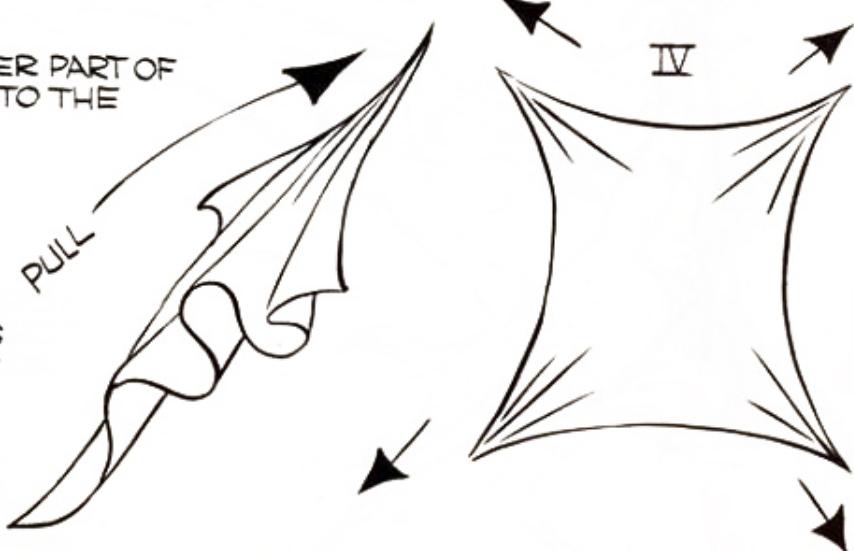


FIG. II

NOTE HOW LOWER PART OF CLOTH REACTS TO THE PULL.

FIG. III SHOWS CLOTH IN UPWARD PULL.



ANOTHER SIMPLE EXAMPLE TO ILLUSTRATE PULL AND TENSION IN A MORE SOLID MATERIAL.



ROPE IN NORMAL POSITION.



ROPE ELONGATES IN PULL.

FIG. IV SHOWS CLOTH WHEN ALL FOUR CORNERS ARE PULLED.

PULL and TENSION (CONT.)

HERE ARE SOME SIMPLE ILLUSTRATIONS SHOWING PULL AND TENSION IN FIGURES.

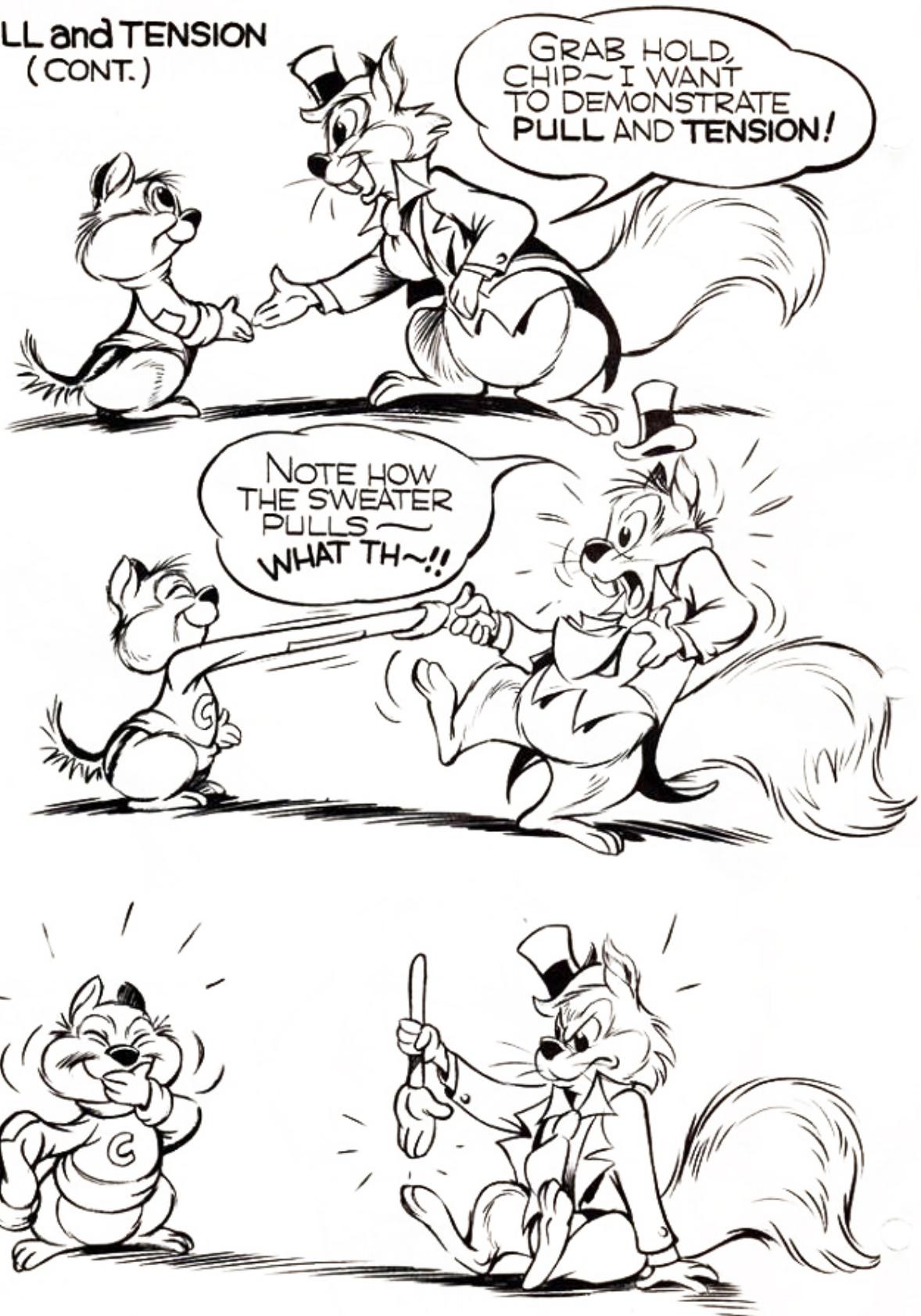
ARROWS DENOTE DIRECTION OF PULL



NOTE DRAG



NOTE STRESS AND STRAIN ON SHIRT

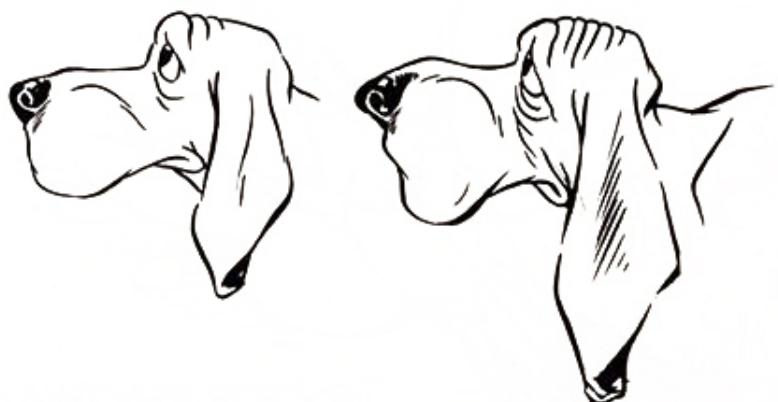
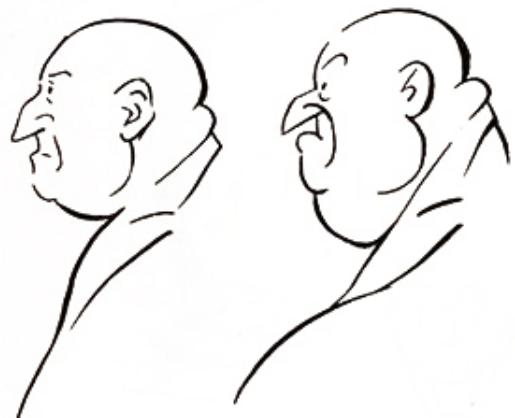
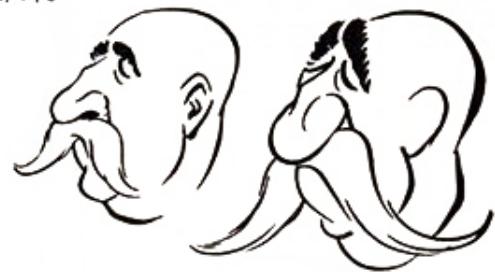
**PULL and TENSION
(CONT.)**

CARICATURE

29

A CARICATURE IS AN EXAGGERATED DESIGN OF THE SUBJECT YOU ARE DRAWING - LOOK FOR OUTSTANDING FEATURES AND UTILIZE THEM IN YOUR DRAWING BY EMPHASIZING THEM.

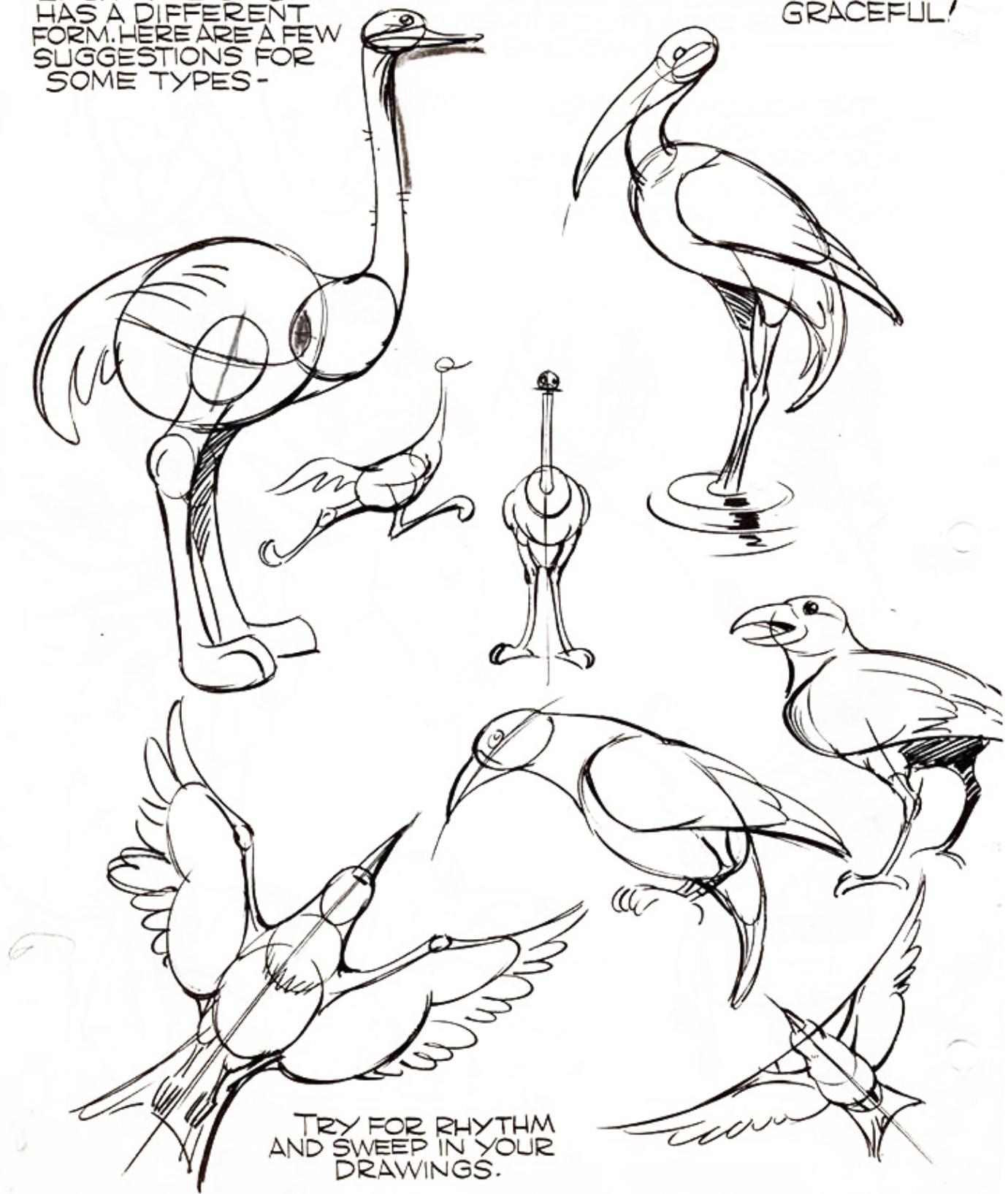
THE FOLLOWING PAIRS SHOW HOW I WENT FURTHER TO EXAGGERATE - ANALYZE YOUR SUBJECT AND LET YOURSELF GO.



BIRDS

EACH TYPE OF BIRD HAS A DIFFERENT FORM. HERE ARE A FEW SUGGESTIONS FOR SOME TYPES -

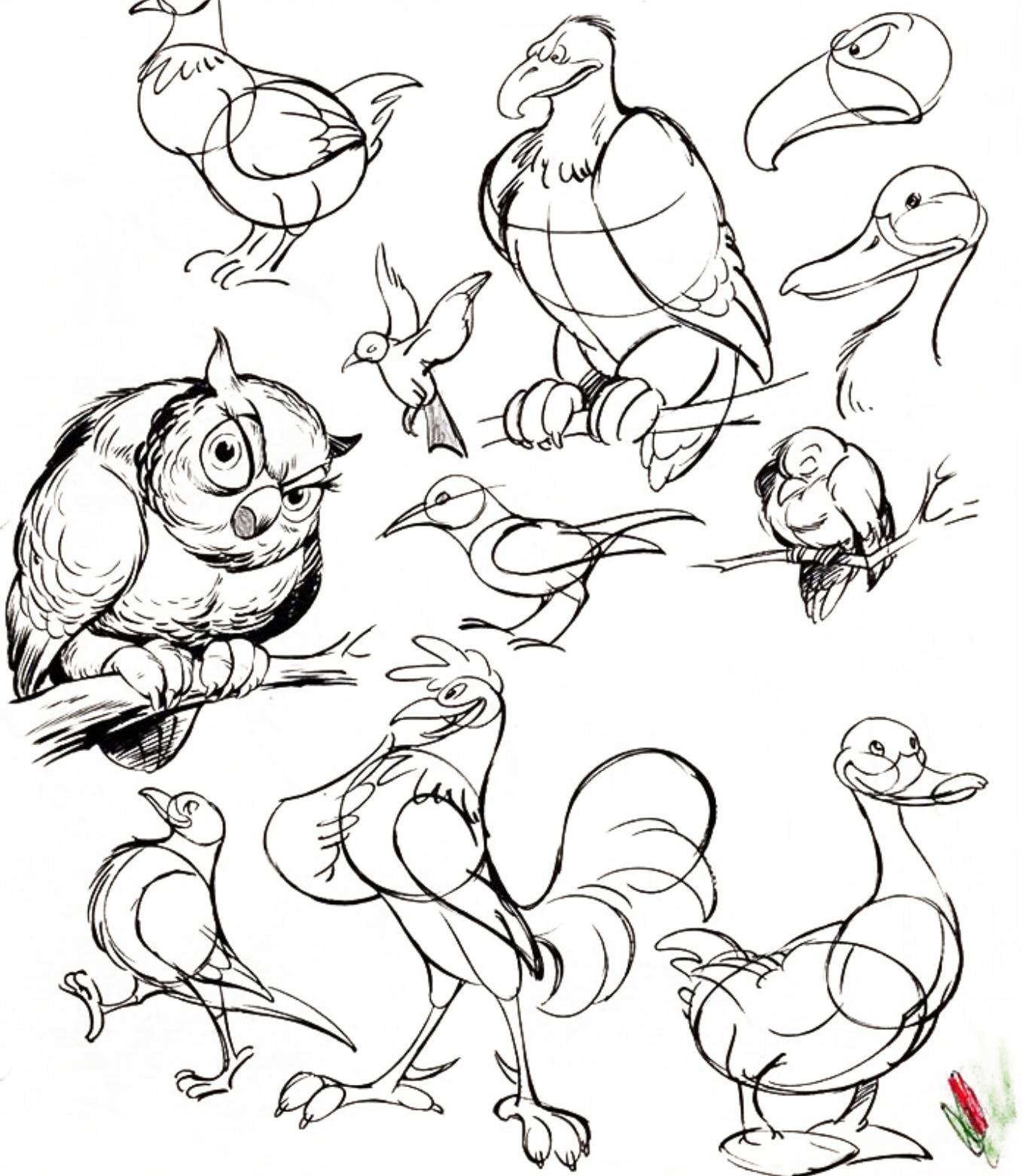
KEEP 'EM GRACEFUL!



BIRDS (CONT)

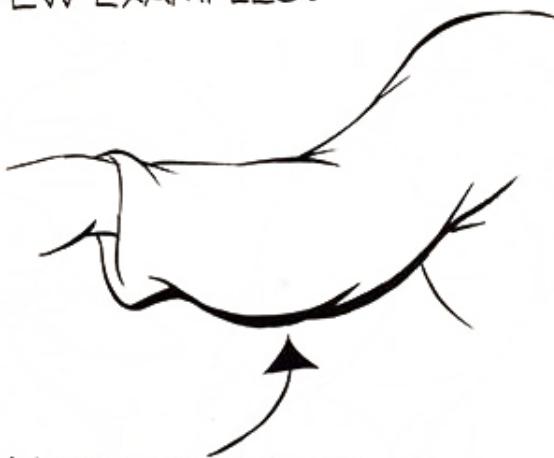
31

STUDY YOUR PHOTOGRAPHS
OF BIRDS~ THEN TRY TO BREAK
THEM DOWN TO SIMPLE FORMS



IMPORTANCE of LINE

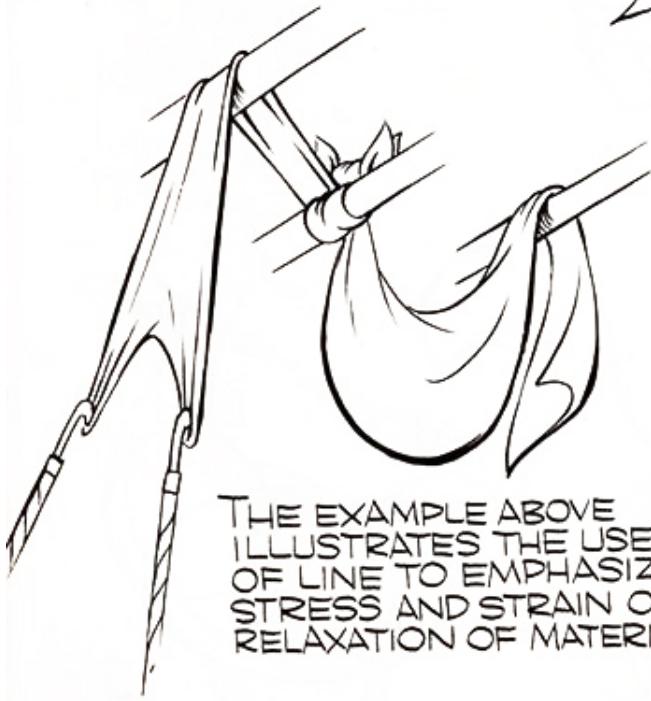
LINE CAN SUGGEST WEIGHT, FORM, MATERIAL AND OTHER THINGS TOO NUMEROUS TO MENTION. BELOW ARE A FEW EXAMPLES.



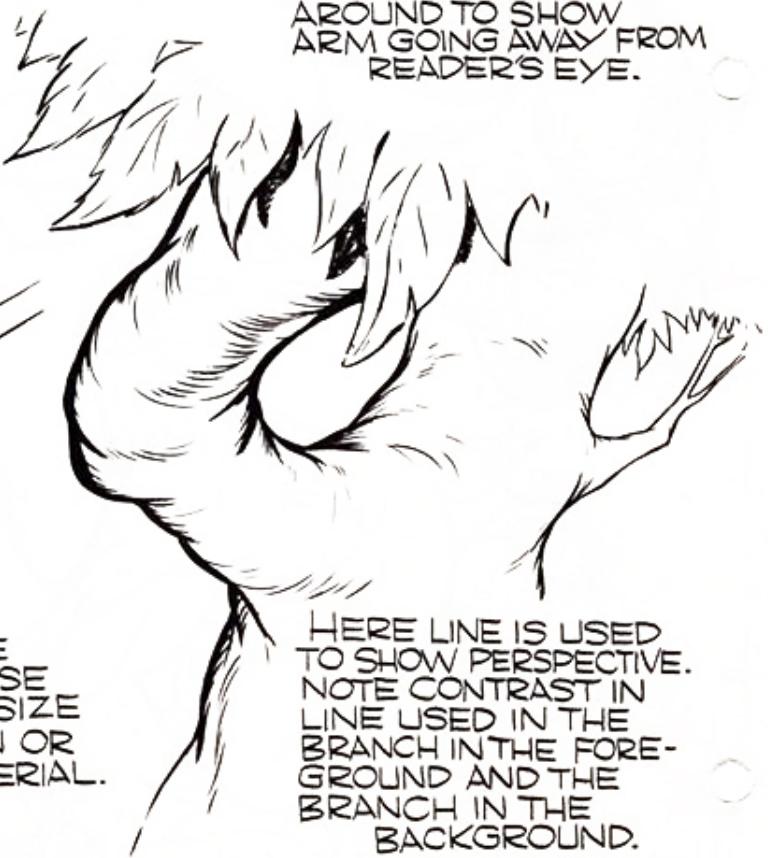
NOTE THE WEIGHT OR THICKNESS OF LINE ON UNDERSIDE - IT'S USED TO ACCENTUATE WEIGHT.



IN FORESHORTENED ARM - NOTE HOW LINES WRAP IN AND AROUND TO SHOW ARM GOING AWAY FROM READER'S EYE.



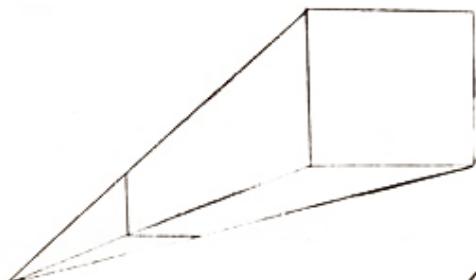
THE EXAMPLE ABOVE ILLUSTRATES THE USE OF LINE TO EMPHASIZE STRESS AND STRAIN OR RELAXATION OF MATERIAL.



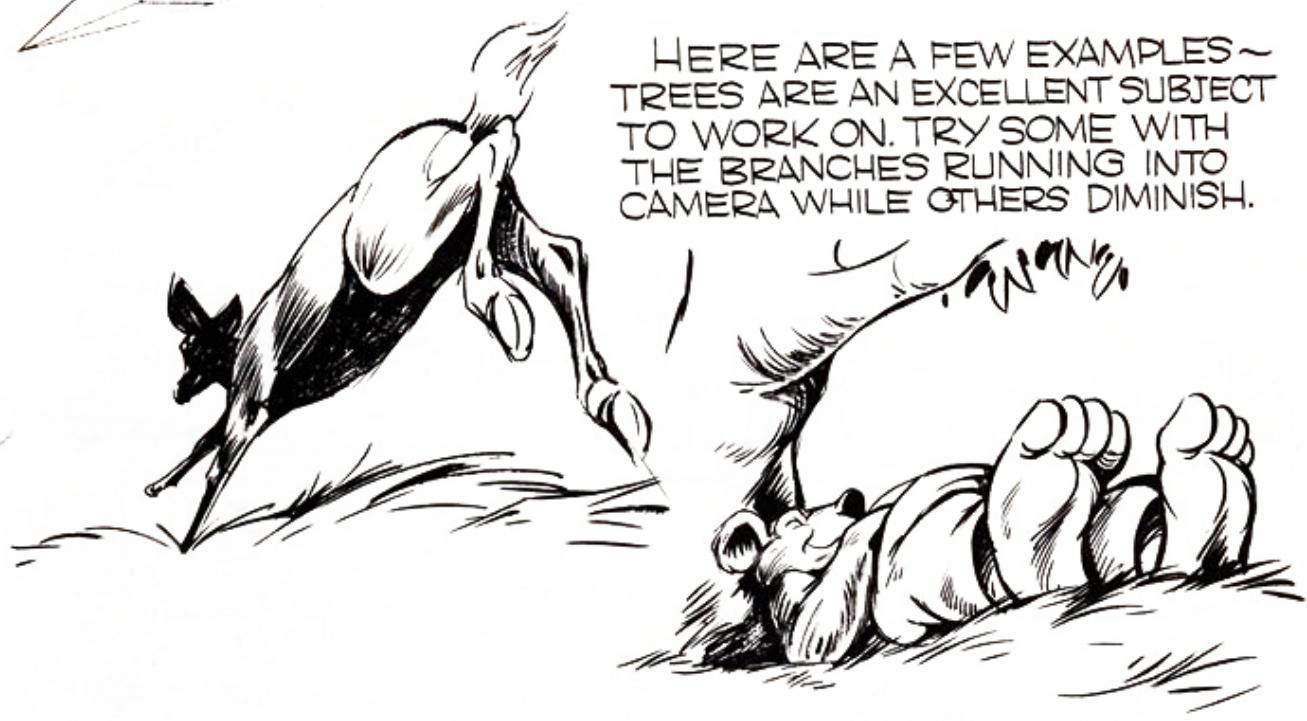
HERE LINE IS USED TO SHOW PERSPECTIVE. NOTE CONTRAST IN LINE USED IN THE BRANCH IN THE FOREGROUND AND THE BRANCH IN THE BACKGROUND.

FORESHORTENING

THINK OF YOURSELF AS A CAMERA WITH YOUR LENS NEAR THE OBJECT IN FRONT OF YOU, WHILE THE REST OF THE OBJECT RECEDES — IT'LL GIVE YOU A DRAMATIC FEELING AND DEPTH!

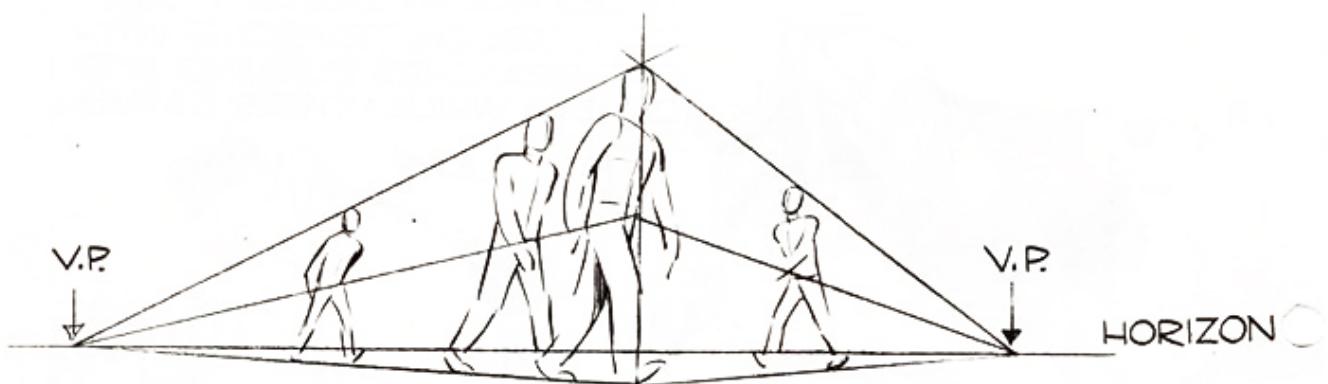
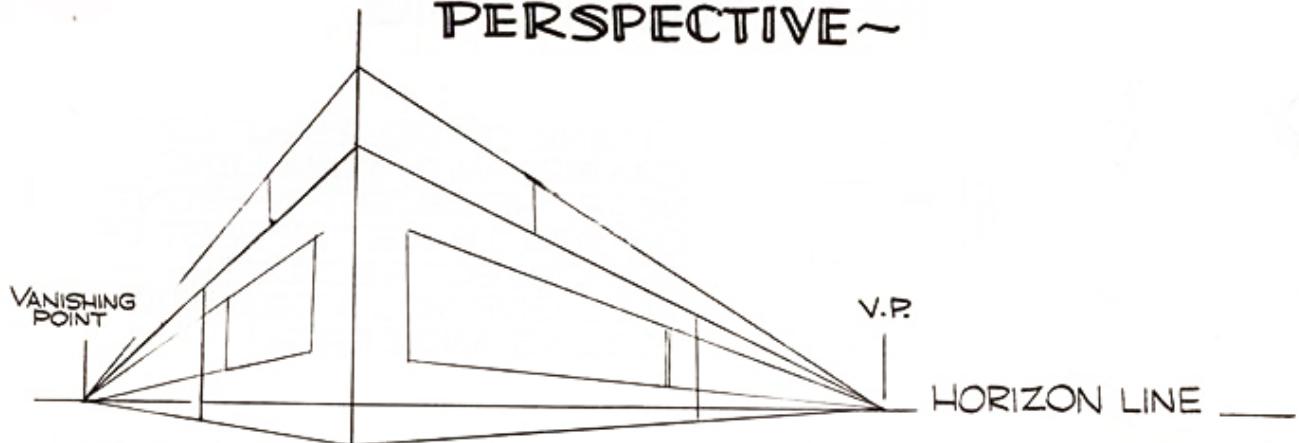


HERE ARE A FEW EXAMPLES ~ TREES ARE AN EXCELLENT SUBJECT TO WORK ON. TRY SOME WITH THE BRANCHES RUNNING INTO CAMERA WHILE OTHERS DIMINISH.

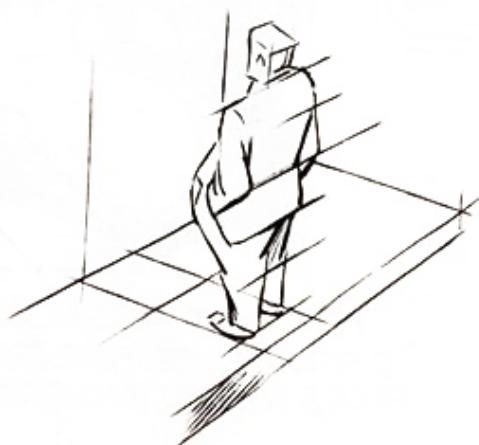


FOR THAT FEELING OF DISTANCE USE FOREGROUND PROPS AGAINST BACKGROUND.

PERSPECTIVE~



TO KEEP YOUR CHARACTERS ANCHORED TO THE GROUND, DRAW IN YOUR PERSPECTIVE LINES.



CHARACTERS IN PERSPECTIVE

I FIRST DRAW IN YOUR HORIZON LINE.

II DRAW IN THE CHARACTER YOU WISH TO BE TALLEST IN YOUR PICTURE.

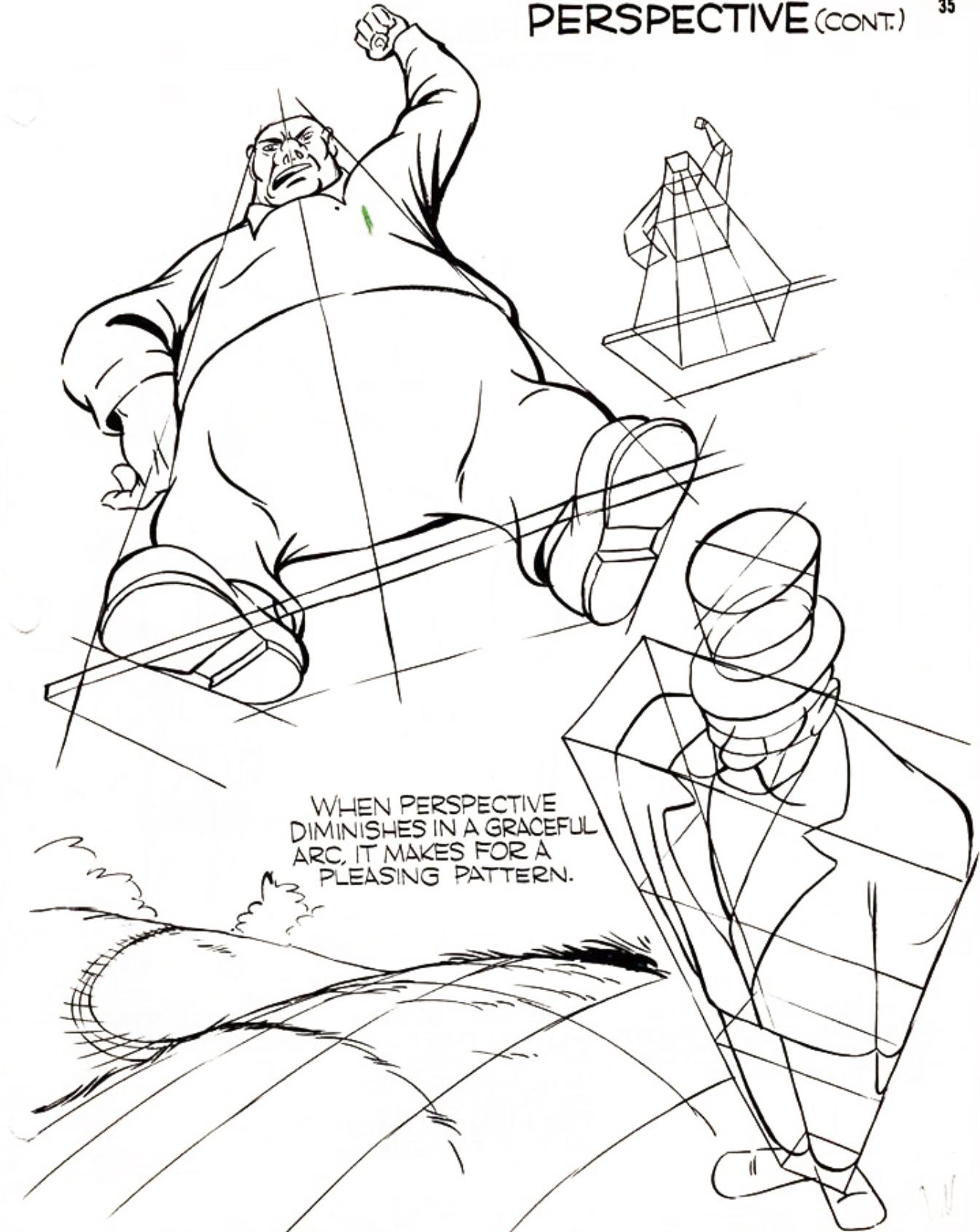
III ESTABLISH YOUR VANISHING POINTS ON THE HORIZON LINE. (THE PLACEMENT OF THE VANISHING POINTS DEPENDS ON THE PERSPECTIVE DESIRED.)

IV DRAW LINES FROM YOUR VANISHING POINTS TO THE TOP, BOTTOM AND MIDDLE OF YOUR TALLEST FIGURE (MIDDLE LINE IS GUIDE LINE)

V PUT IN OTHER CHARACTERS YOU DESIRE AS SHOWN ABOVE.

PERSPECTIVE (CONT.)

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FEMININE FIGURE (APPROACH)



WHEN DRAWING THE
FEMININE FIGURE, FIRST
TRY FOR THE ACTION
OF THE POSE

THE NEXT STEP~
PUT IN THE MAIN
ACTION LINES AS
IN NUMBERS I TO
IV. THEN PUT IN
THE MAIN ACCENTS
IN THE FIGURE.

THE THIRD STAGE~
PULL IT TOGETHER.

FEMININE FIGURE

I



II



LINE OF
ACTION AS IN
FIGURE II

TRY FOR ACTION
IN YOUR POSE BY
ESTABLISHING A
DEFINITE LINE OF
ACTION.

AVOID DRAWING YOUR
FIGURE IN A STRAIGHT,
STIFF POSE.

III



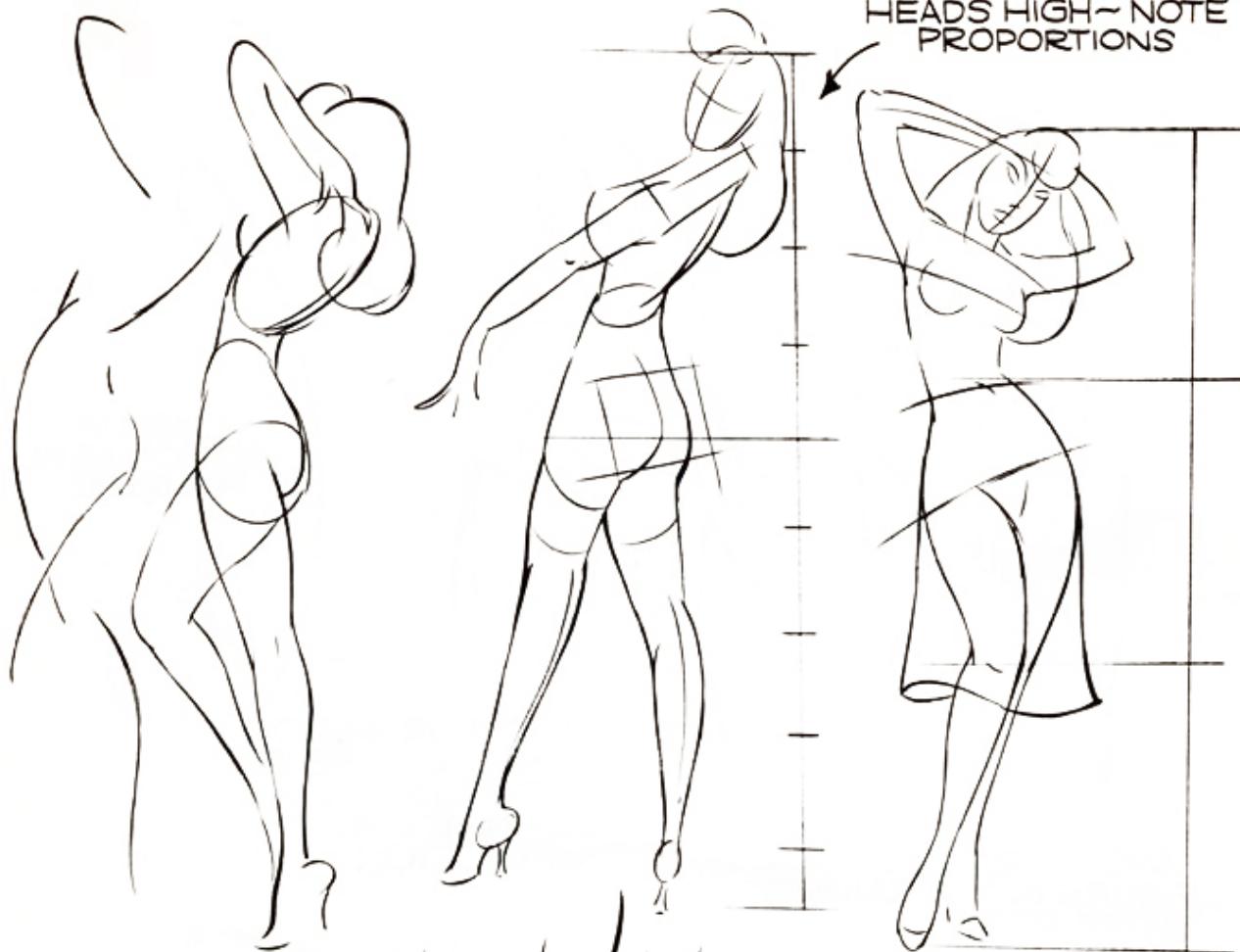
IV



NOTE THE
ADDED INTEREST
IN FIG. IV OVER
FIG. III BECAUSE
OF ITS
MOVEMENT

FEMININE FIGURE

NOTE FIGURE IS 8½ HEADS HIGH ~ NOTE PROPORTIONS



KEEP YOUR GIRLS
GRACEFUL. TRY SHIFT-
ING THEIR WEIGHT FROM
ONE LEG TO ANOTHER.
IT'LL GIVE MOVEMENT
TO YOUR DRAWING—
TRY FOR VARIETY IN THE
POSITION OF THE ARMS,
LEGS, ETC.

NOTE TAPERING LEGS
AND THIN ANKLES

FEMININE FIGURE (CONT.)

39



KEEP
HANDS GRACEFUL

PRACTICE QUICK ACTIONS LIKE
THESE.



FEMININE HEAD USING A CIRCLE FOR A START.



ANIMAL COMICS

41

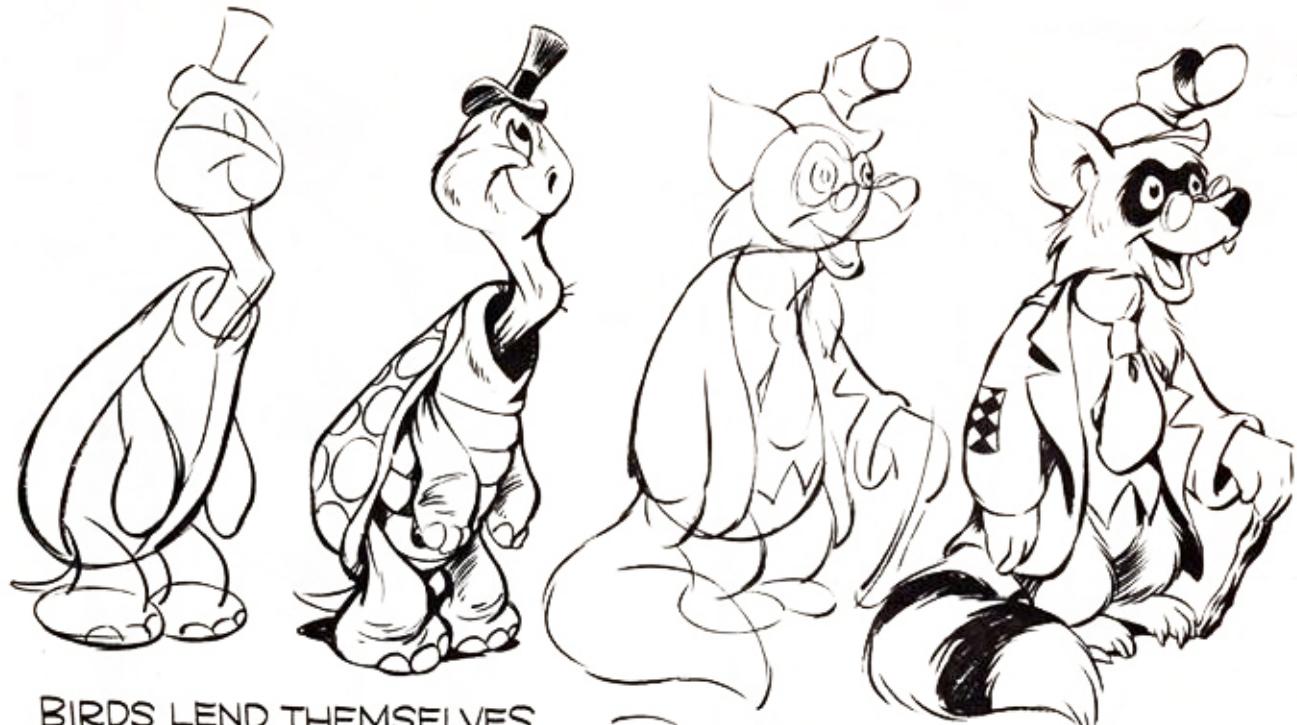


WATCH THE PULL AND
TENSION ON DRAPERY~ IT
GIVES WEIGHT TO MATERIAL

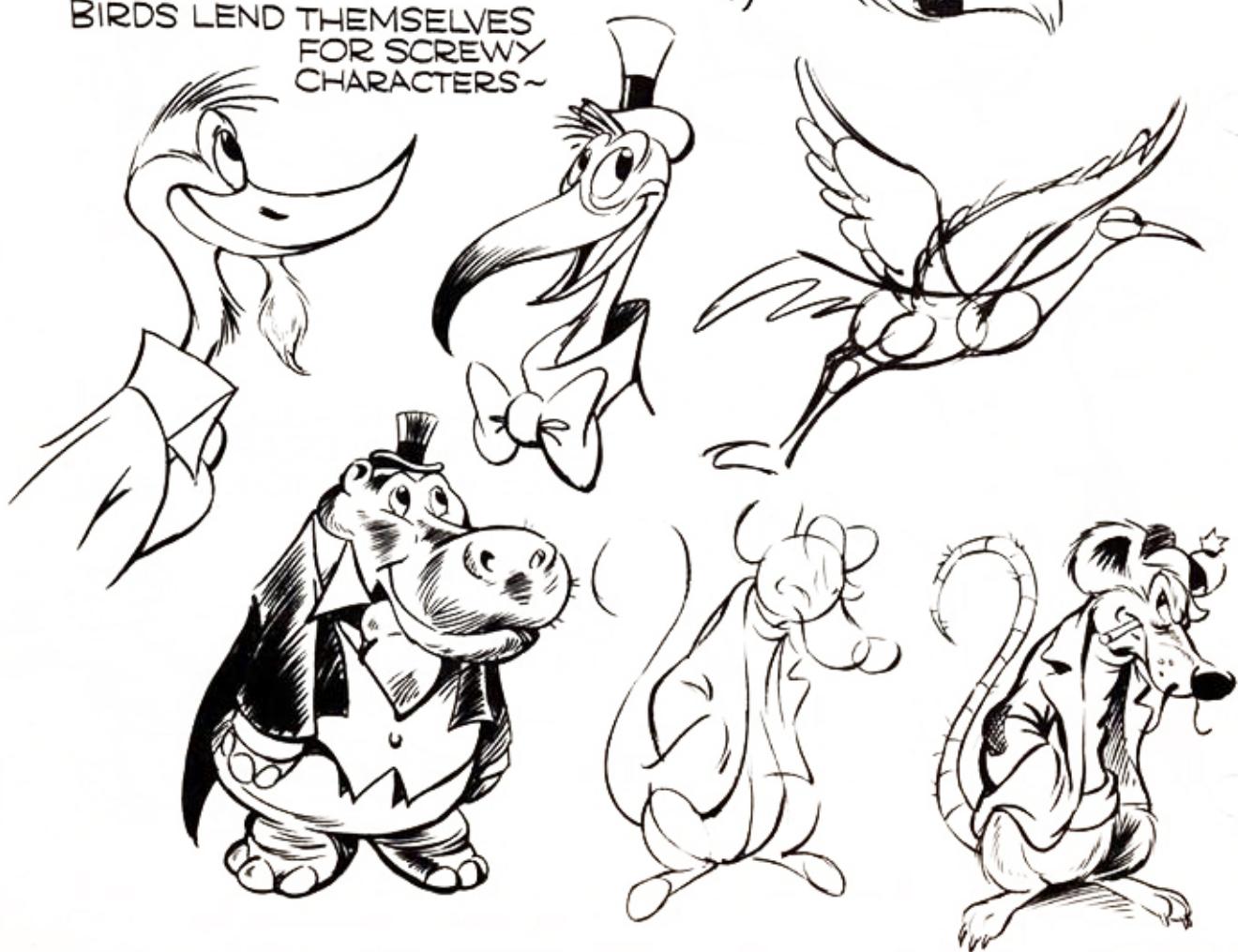
NOTE DRAG OF
MATERIAL WHEN
CHARACTER IS
IN ACTION~



ANIMAL COMICS (CONT.)

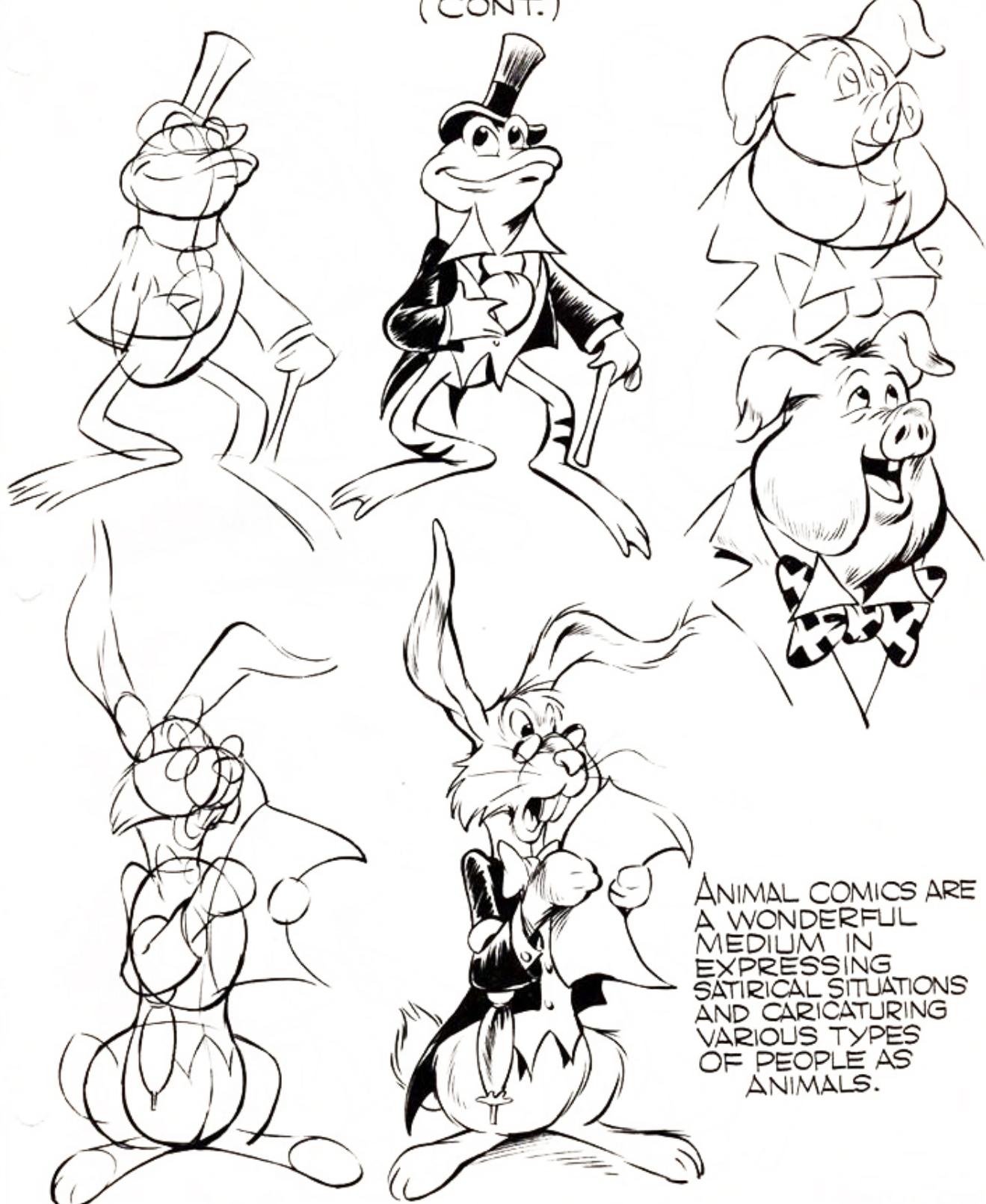


BIRDS LEND THEMSELVES
FOR SCREWY
CHARACTERS~

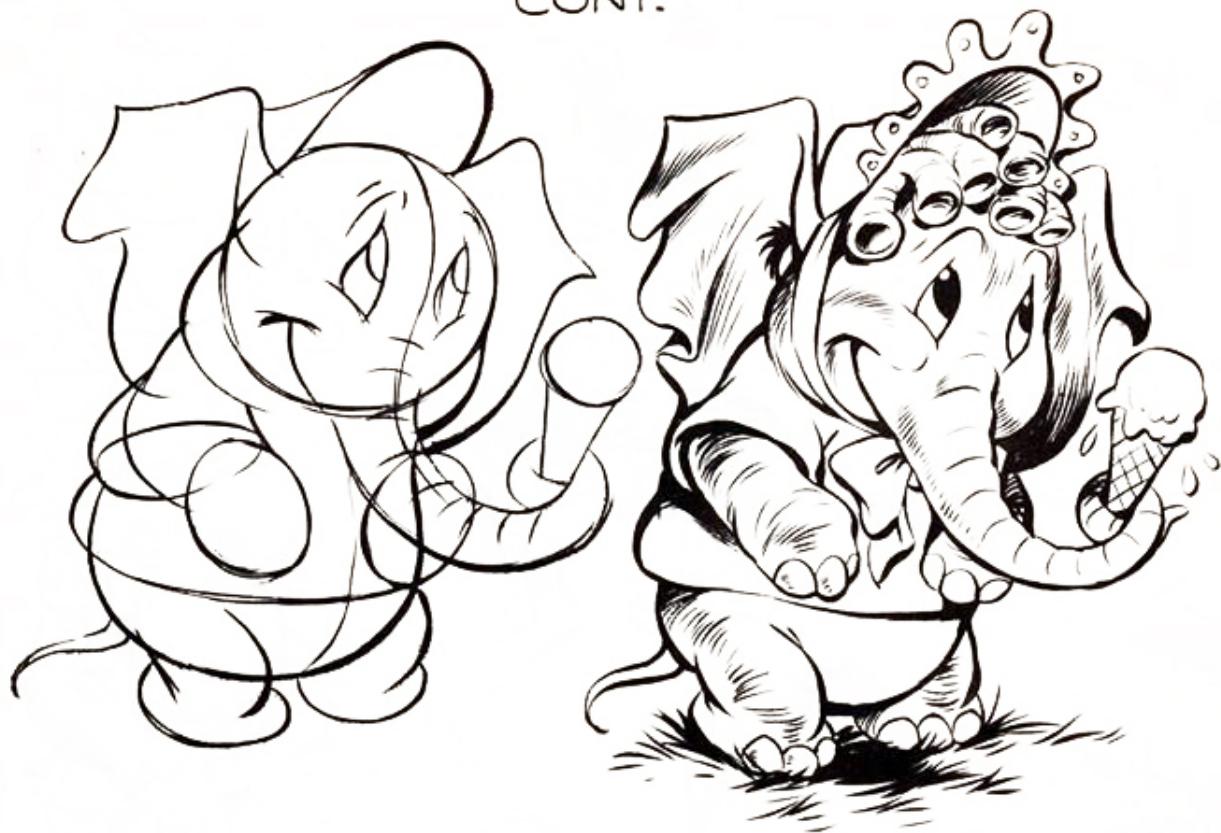


ANIMAL COMICS (CONT.)

43

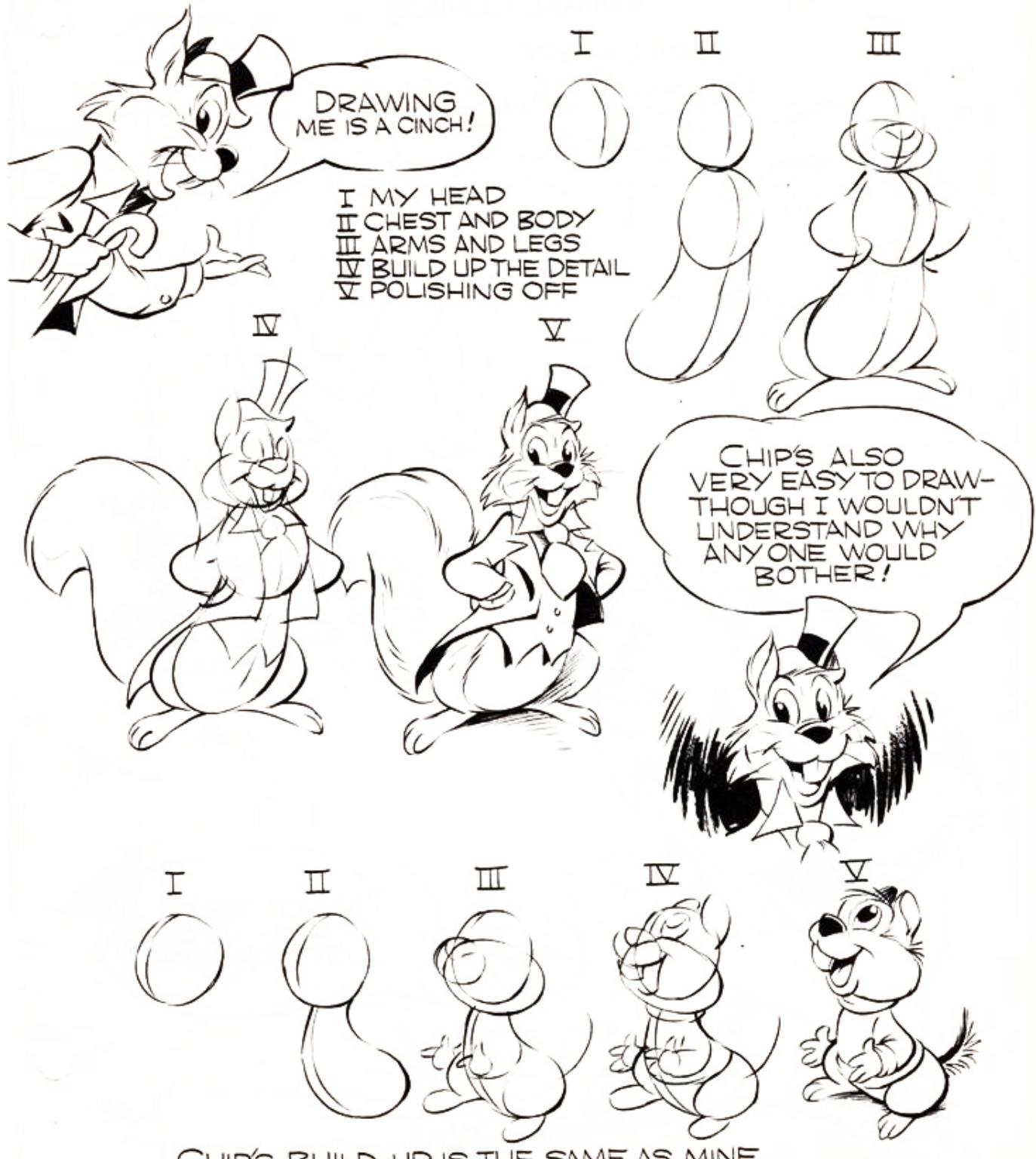


ANIMAL COMICS ARE
A WONDERFUL
MEDIUM IN
EXPRESSING
SATIRICAL SITUATIONS
AND CARICATURING
VARIOUS TYPES
OF PEOPLE AS
ANIMALS.

ANIMAL COMICS
CONT.

ANIMAL COMICS (CONT.)

45



PUGNACIOUS TYPES

ANIMAL COMICS

GORILLA TYPE

ON HEAD, NOTE
EMPHASIS ON JAW
AS WELL AS
PROTRUDING
LOWER LIP.



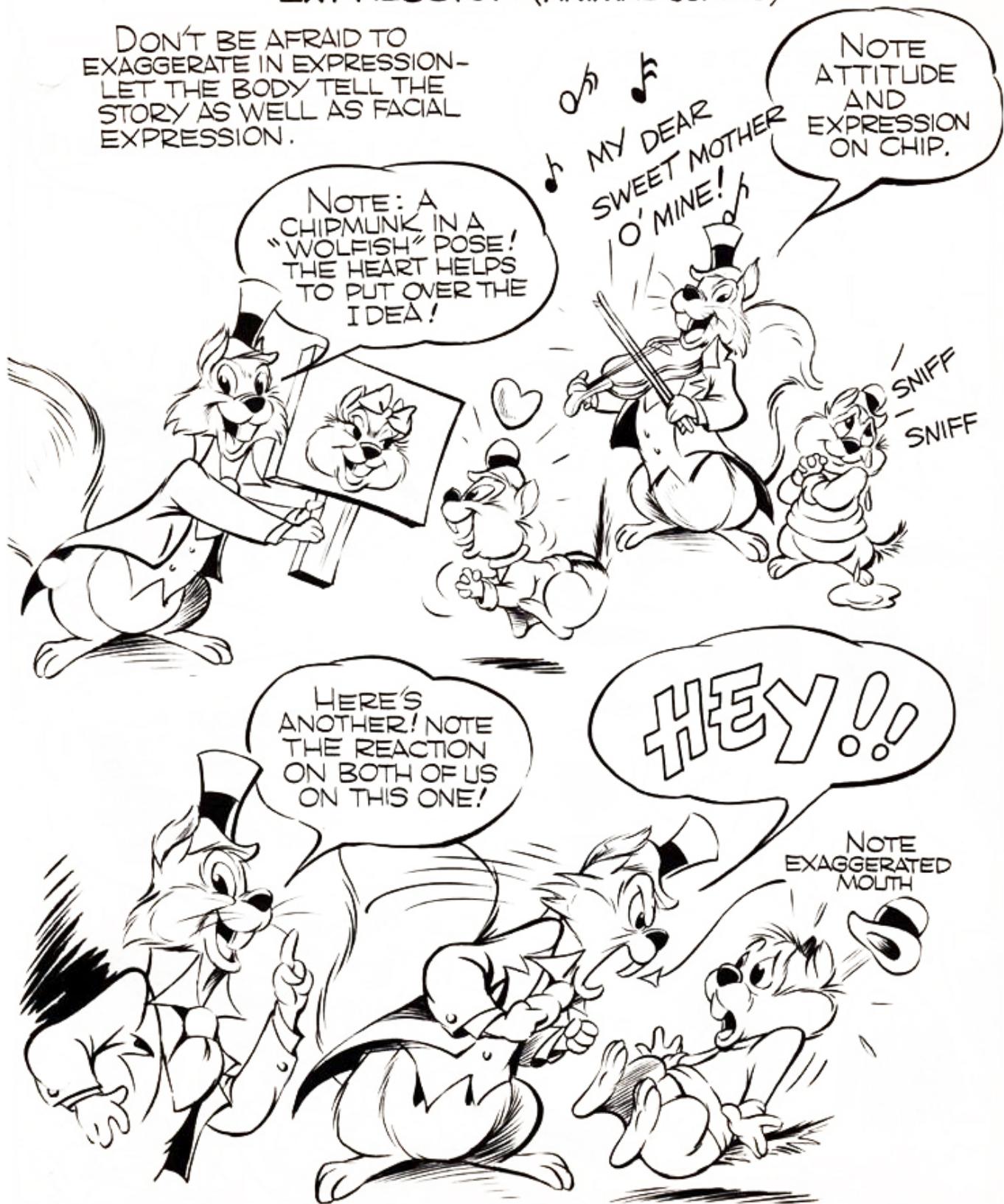
NOTE HOW HEAD IS
BURIED INTO BODY-
ARMS LONG AND POWER-
FUL - BARREL CHESTED
AND SHORT STOCKY
LEGS -

I'M NOT AFRAID
OF HIM - HE'S
JUST A DRAWING!

EXPRESSION (ANIMAL COMICS)

47

DON'T BE AFRAID TO EXAGGERATE IN EXPRESSION—LET THE BODY TELL THE STORY AS WELL AS FACIAL EXPRESSION.



EXPRESSION ANIMAL COMICS (CONT.)

HERE'S ONE MORE!
NOTE HOW HEAD
FLATTENS IN CONTACT,
AND NOTE OFF-BALANCE
POSE!

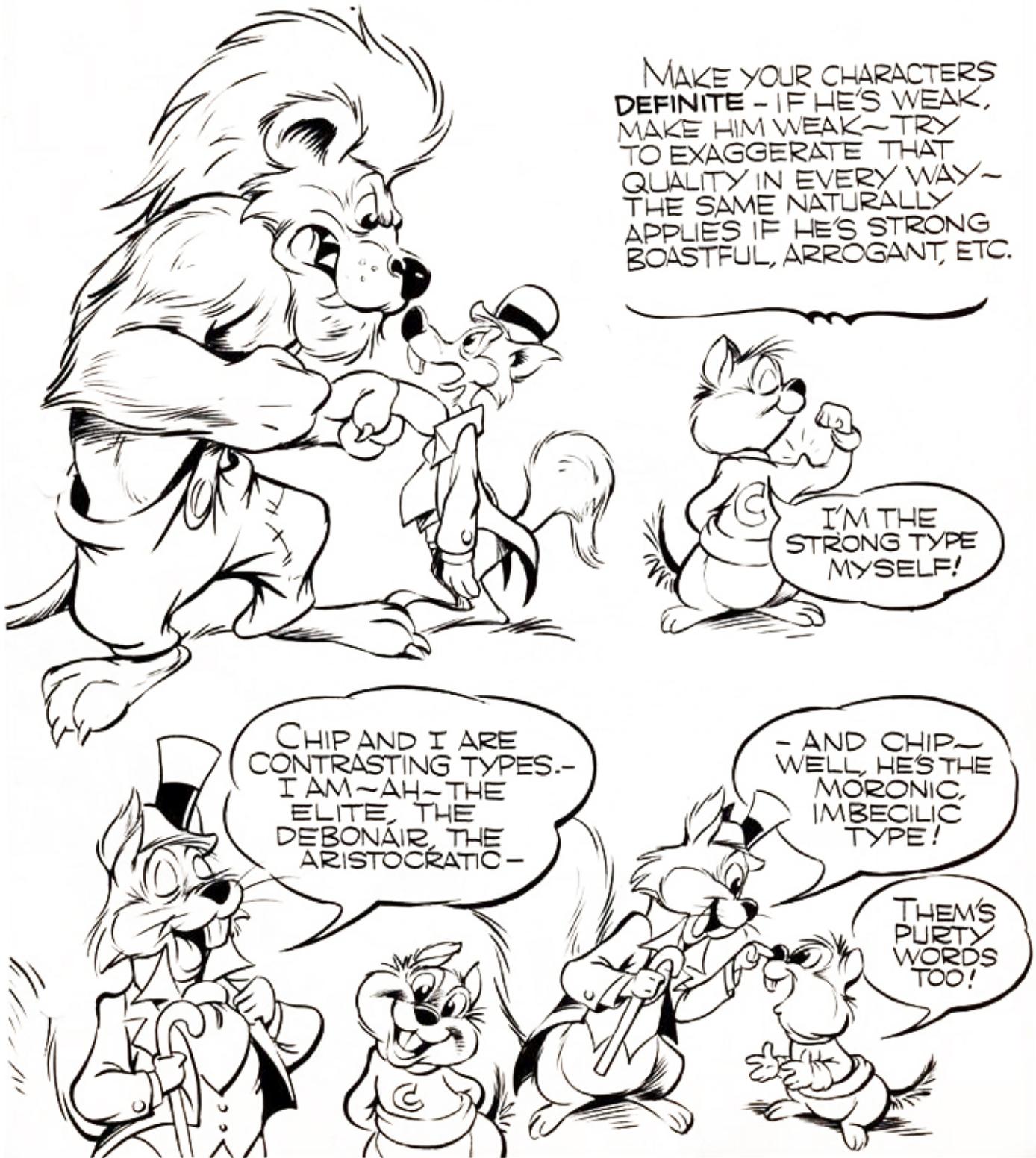
WELL I THINK
THAT'S ALL
ABOUT EXPRESSIONS!



CONTRAST

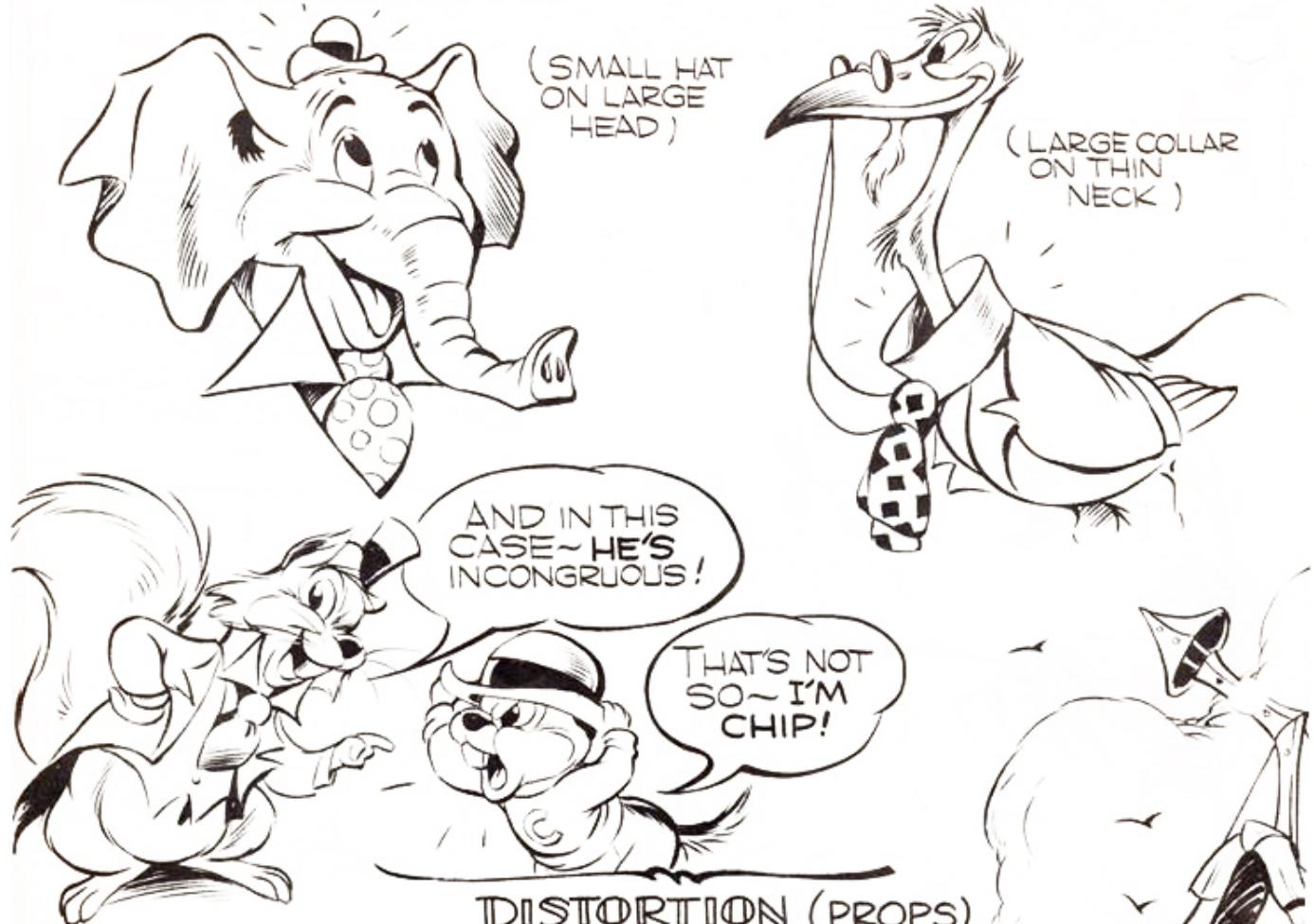
49

CONTRAST BETWEEN CHARACTERS CAN BE SHOWN BY OPPOSITE PROPORTIONS. THIS GIVES A READER A MORE DEFINITE PICTURE OF YOUR CHARACTER.



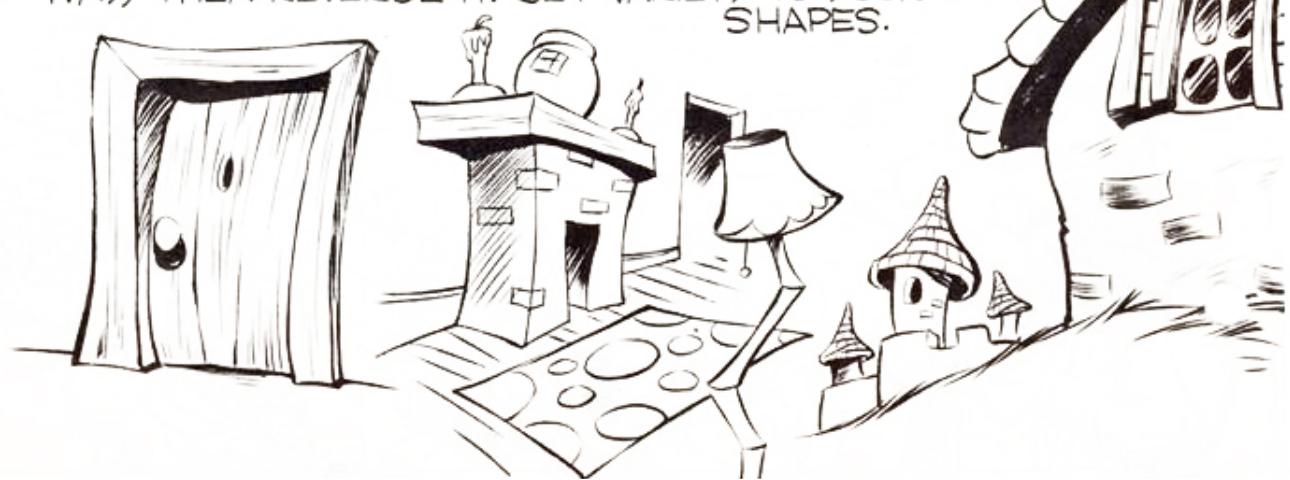
INCONGRUITY

THE MORE INCONGRUOUS THE CHARACTER, THE SILLIER WILL BE THE EFFECT.



DISTORTION (PROPS)

DISTORTION IS WIDELY USED IN IMAGINATIVE STRIPS. NOTE IN THE EXAMPLES THAT PARALLEL LINES ARE SELDOM USED. START A FORM ONE WAY, THEN REVERSE IT. GET VARIETY TO YOUR SHAPES.



AYOUT

MAKE YOUR SCENES
INTERESTING — GET
VARIETY



WRONG



RIGHT

MOVE AROUND IN YOUR
PICTURES — ALL MEDIUM
SHOTS WOULD BE
MONOTONOUS —

I.



LONG SHOT



MEDIUM
LONG SHOT



MEDIUM SHOT



MEDIUM CLOSE-
UP

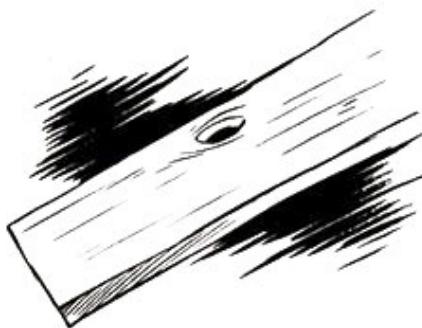


CLOSE-UP

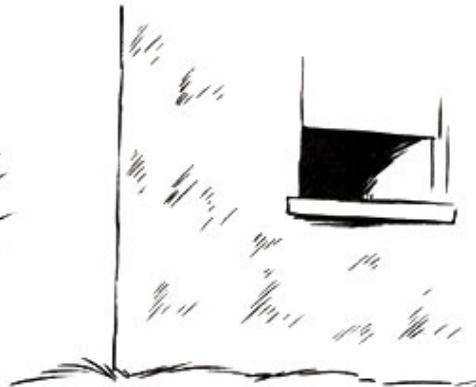
THERE'S NO SET
RULE IN PLANNING
YOUR PANELS IN
COMIC STRIPS, BUT
YOUR READER LIKES
VARIETY. GIVE IT
TO HIM.



BRUSH TREATMENT FOR PROPS



WOOD
NOTE FINE LINES
SUGGESTING GRAIN
OF WOOD



STUCCO
NOTE SUGGESTED
TREATMENT TO GIVE
UNEVEN EFFECT



POLE
FOR THAT ROUND
EFFECT, SHADOWS
CAN BE USED.



WATER
WATER CAN BE SUCCESSFULLY
SUGGESTED BY DRAWING THE WAVES
PROGRESSIVELY LARGER AS THEY
COME CLOSER TO YOUR EYES -
NOTE SEE-SAW PATTERN AS WAVES
COME CLOSER TO YOU.



ROCKS
ROCKS OFFER VARIETY
IN SHAPES AND PATTERNS



GRASS



COBBLESTONE

PROPS

53

TO GIVE YOUR DRAWING LOCAL COLOR, PROPS PLAY AN IMPORTANT PART. IN MOST CASES YOU CAN SUGGEST BACKGROUND BY VIGNETTES.



PLAN YOUR DIRECTION OF LIGHT. NOTE LOCATION OF SHADOW ON CACTUS.

TEXTURE



SILK

NOTE USE
OF STRONG
HI-LIGHT



UNPRESSED

NOTE THAT
MATERIAL HERE IS
AN IRREGULAR
PATTERN



PRESSED

KEEP MATERIAL
VERY REGULAR-
LINES ARE CLEAN
CUT.

FUR
(LONG HAIR)FUR
(SHORT HAIR)WOOL
(OR COARSE MATERIAL)

YOU CAN SUGGEST
THIS BY BREAKING
UP YOUR LINE.

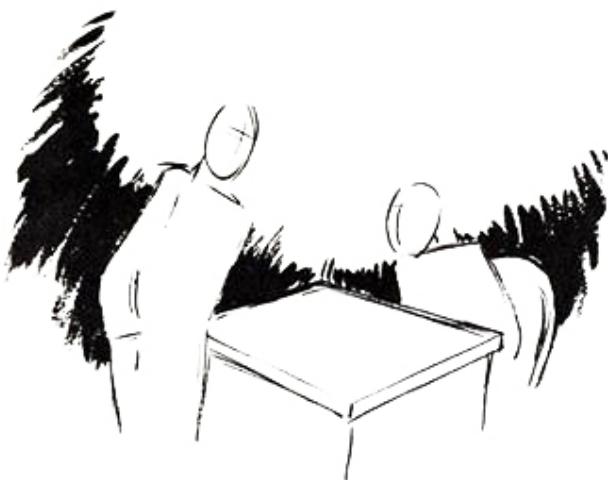
CURTAIN
(LIGHT WEIGHT
MATERIAL)

KEEP LINES LIGHT
AND LOOSE

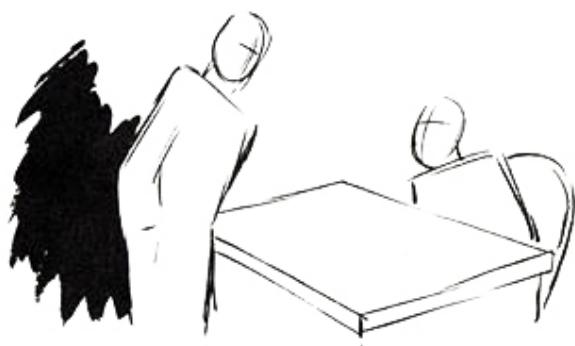
USE OF BLACK

55

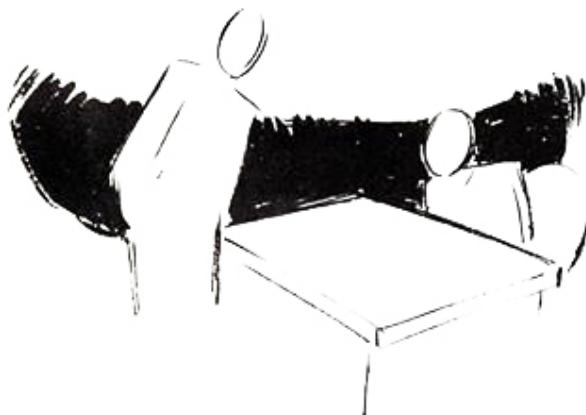
BLACK SHOULD ALWAYS BE USED IN CONTRAST TO WHITE. BELOW ARE EXAMPLES USING BLACK IN A PATTERN.



HERE'S A SIMPLE ILLUSTRATION SHOWING HOW BLACK IS USED TO HOLD FIGURES TOGETHER.



~ A GOOD EXAMPLE OF POOR SPOTTING OF BLACK.



HERE THE BLACK PATTERN IS USED WITH SAMENESS- IT BECOMES MONOTONOUS.



EXAMPLE OF BLACK USED IN CONTRAST TO WHITE.

USE OF BLACK

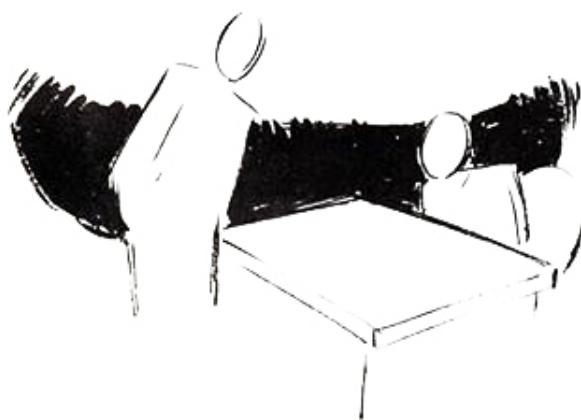
55

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EXAMPLE OF BLACK USED IN CONTRAST TO WHITE.

USE of BLACK (CONT.)



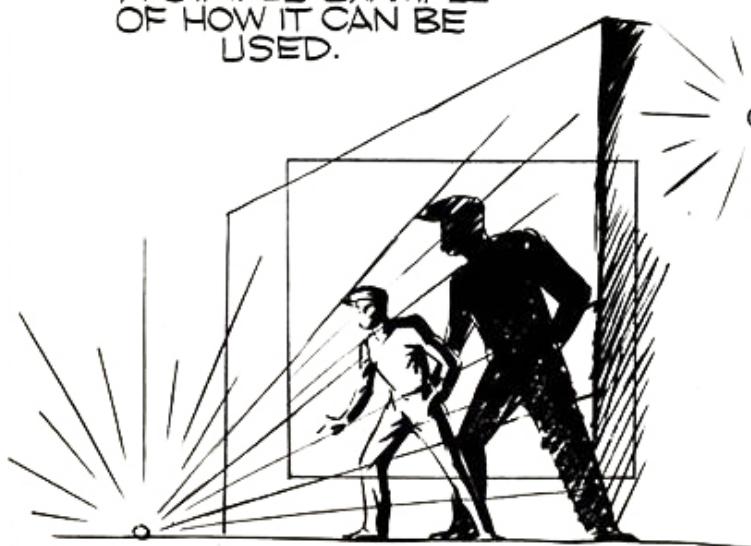
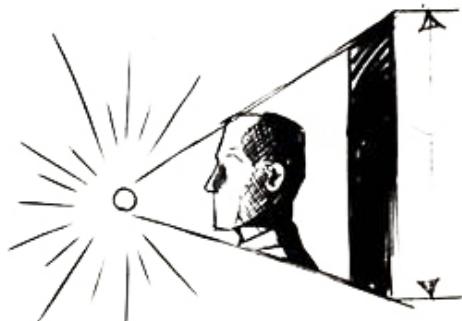
THIS DRAWING IS USED
WITH PERMISSION OF
THE U.S. DEPARTMENT
OF AGRICULTURE - FOREST
SERVICE

A SIMPLE EXAMPLE
OF HOW IT CAN BE
USED.

MY DRAWING AT LEFT
IS USED HERE TO
SHOW HOW BLACK IS
USED IN CONTRAST
TO WHITE.

DIRECTION of LIGHT

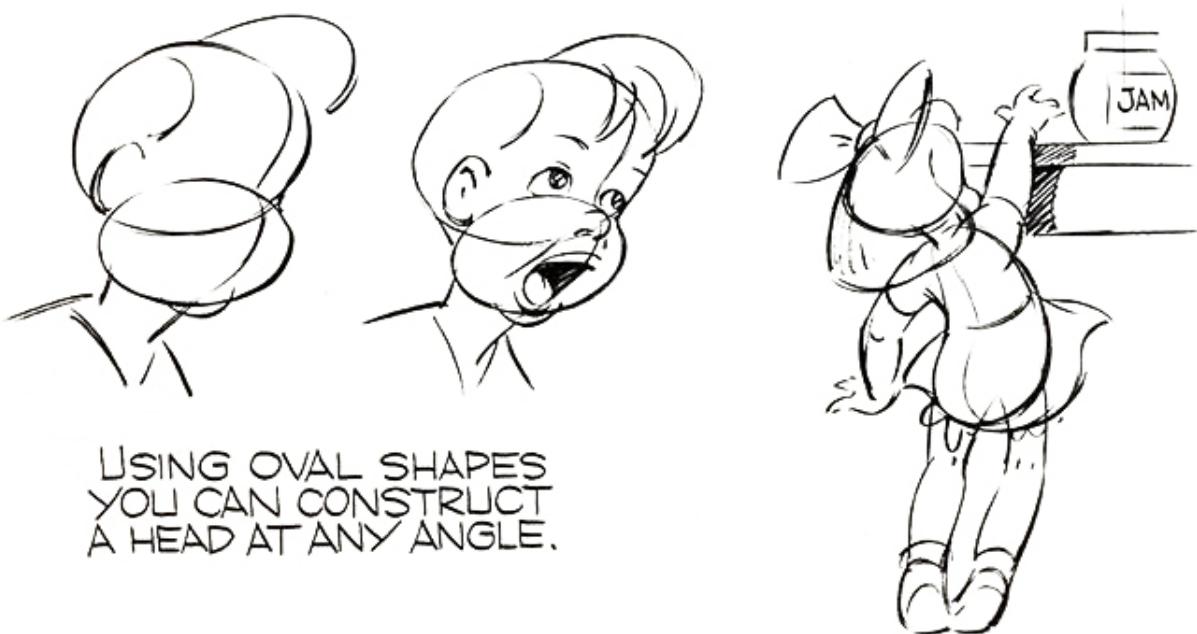
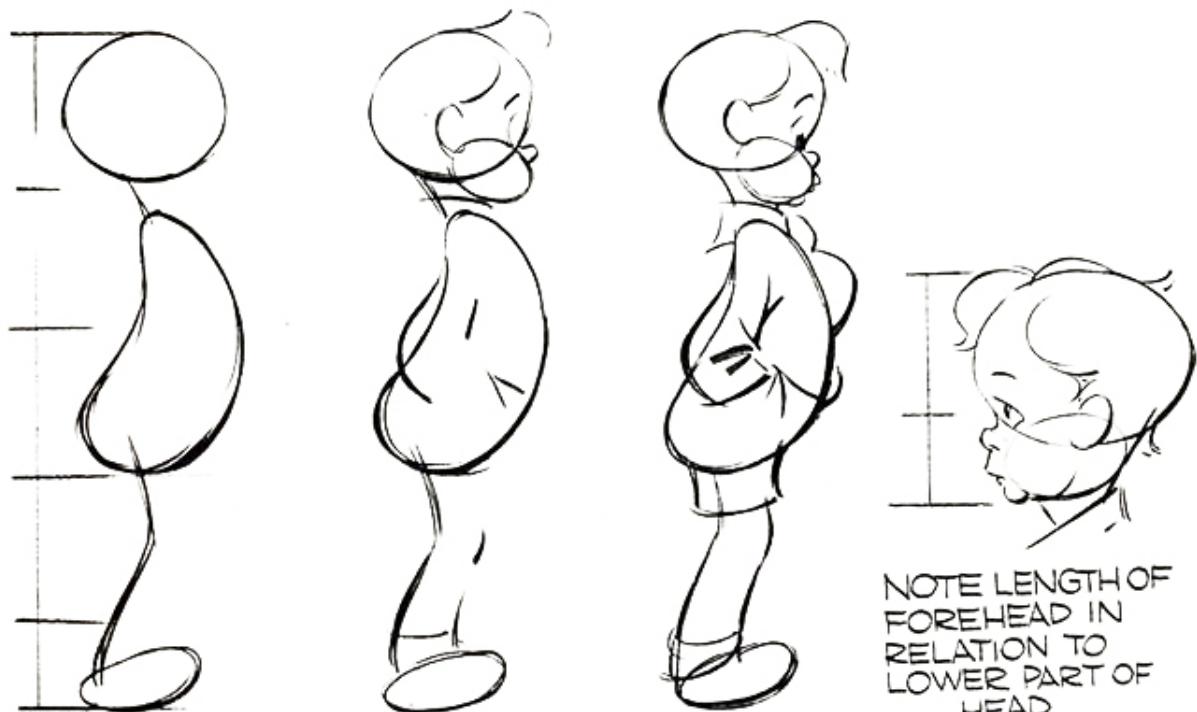
IN PLANNING A
PICTURE WHERE
STRONG SHADOWS
ARE REQUIRED -
ESTABLISH YOUR
LIGHT POINT.

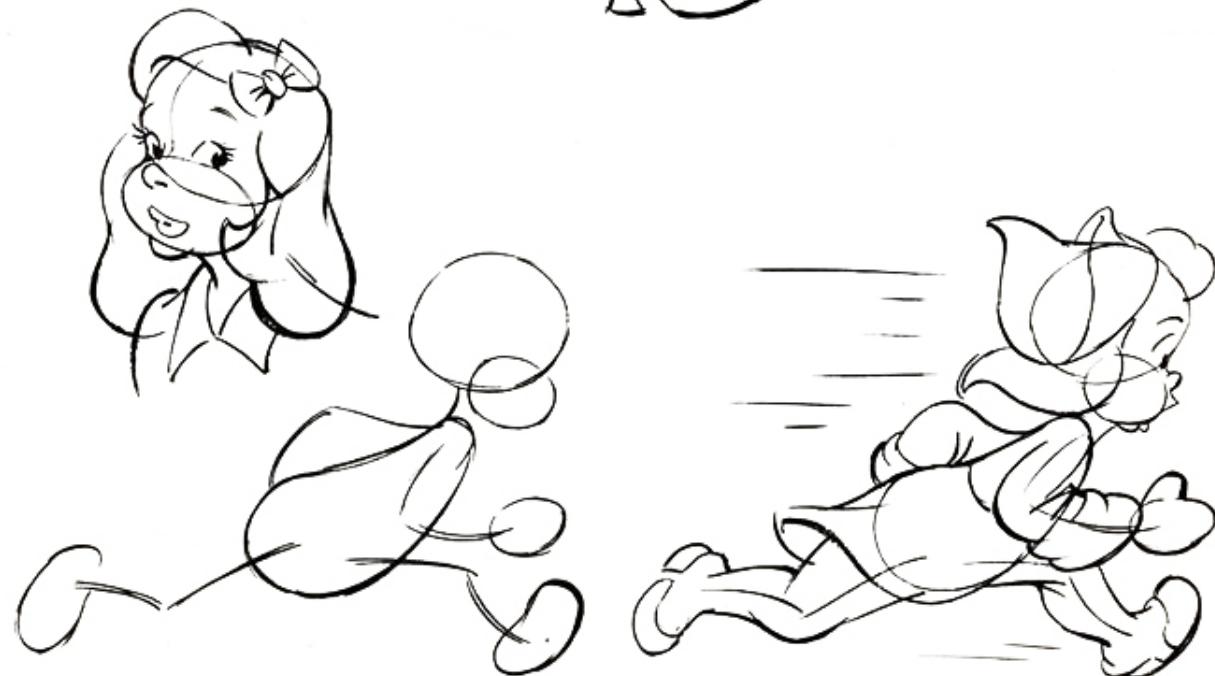


NOTE HOW SHADOWS
VARY AS LIGHT POINT IS
FARTHER AWAY FROM
SUBJECT.

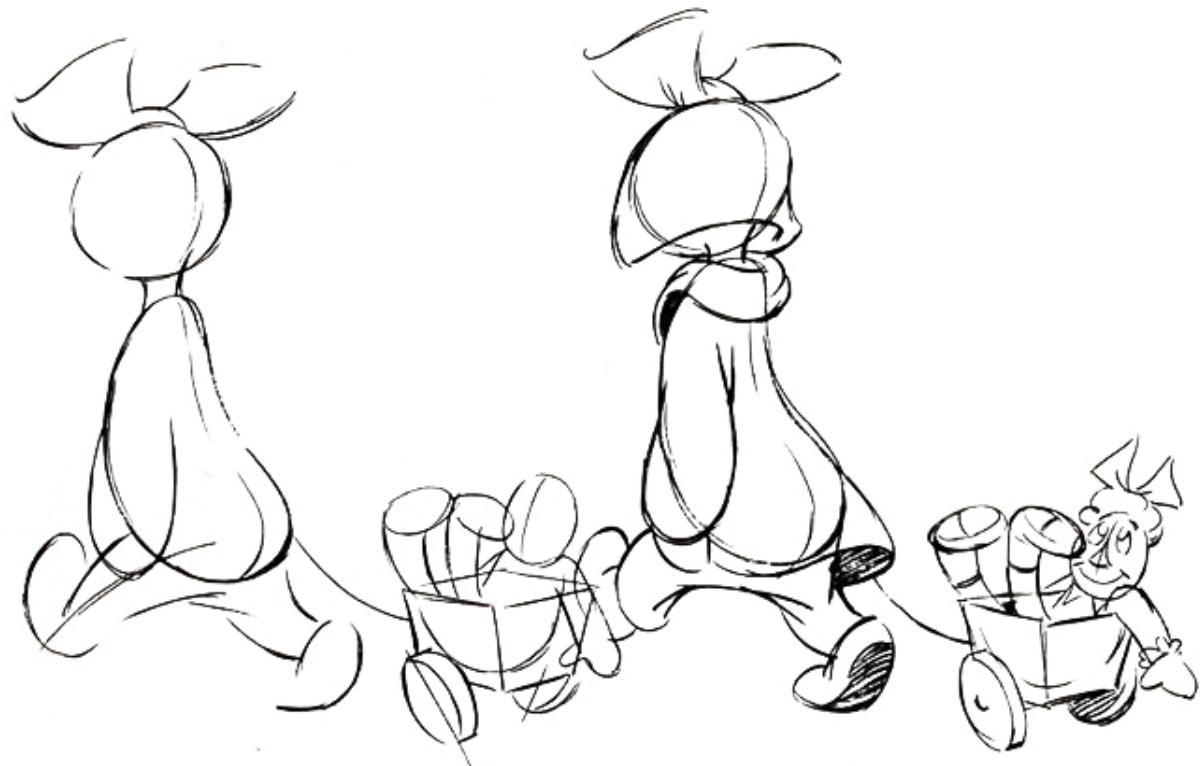
CHILDREN

I DRAW MY KIDS FROM $3\frac{1}{2}$ TO 5 HEADS IN HEIGHT. FOR A VERY SIMPLE CONSTRUCTION, I START WITH A CIRCLE FOR THE HEAD AND A PEAR SHAPE FOR THE BODY.

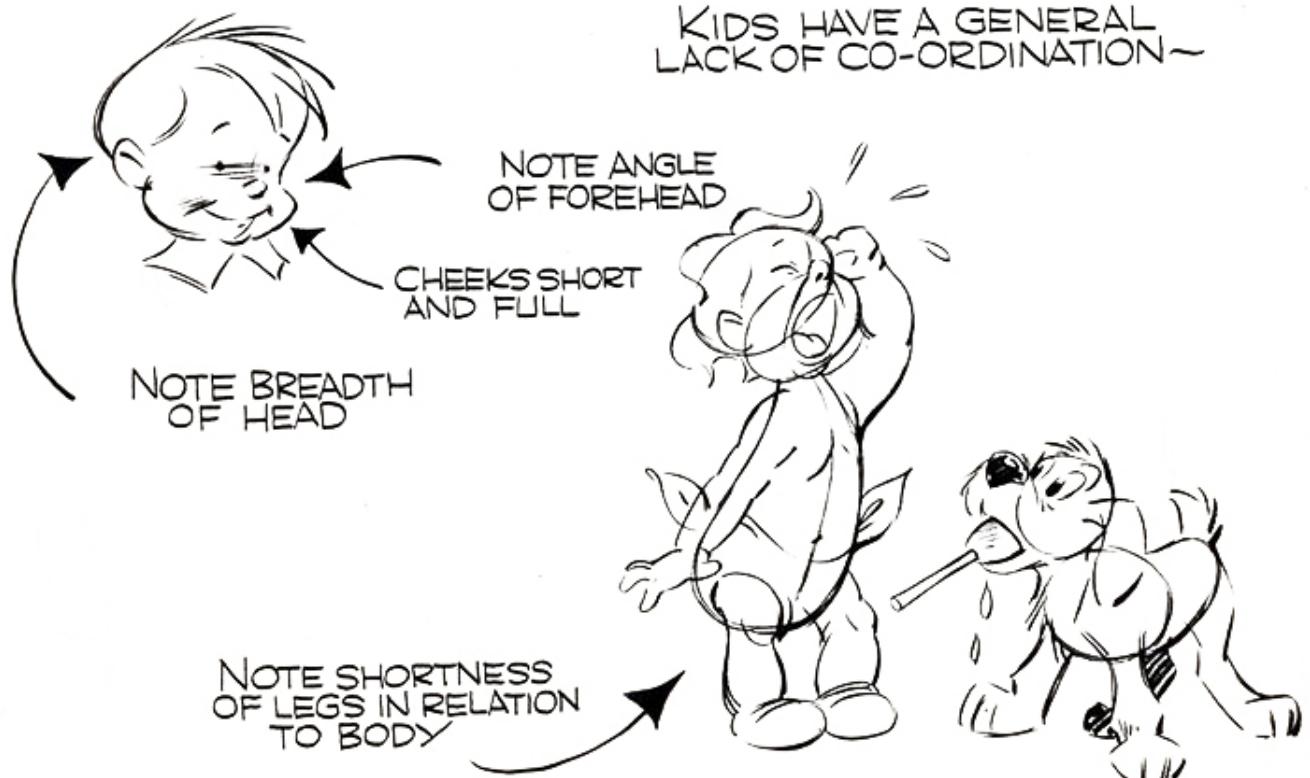


CHILDREN (CONT.)

CHILDREN (CONT.)



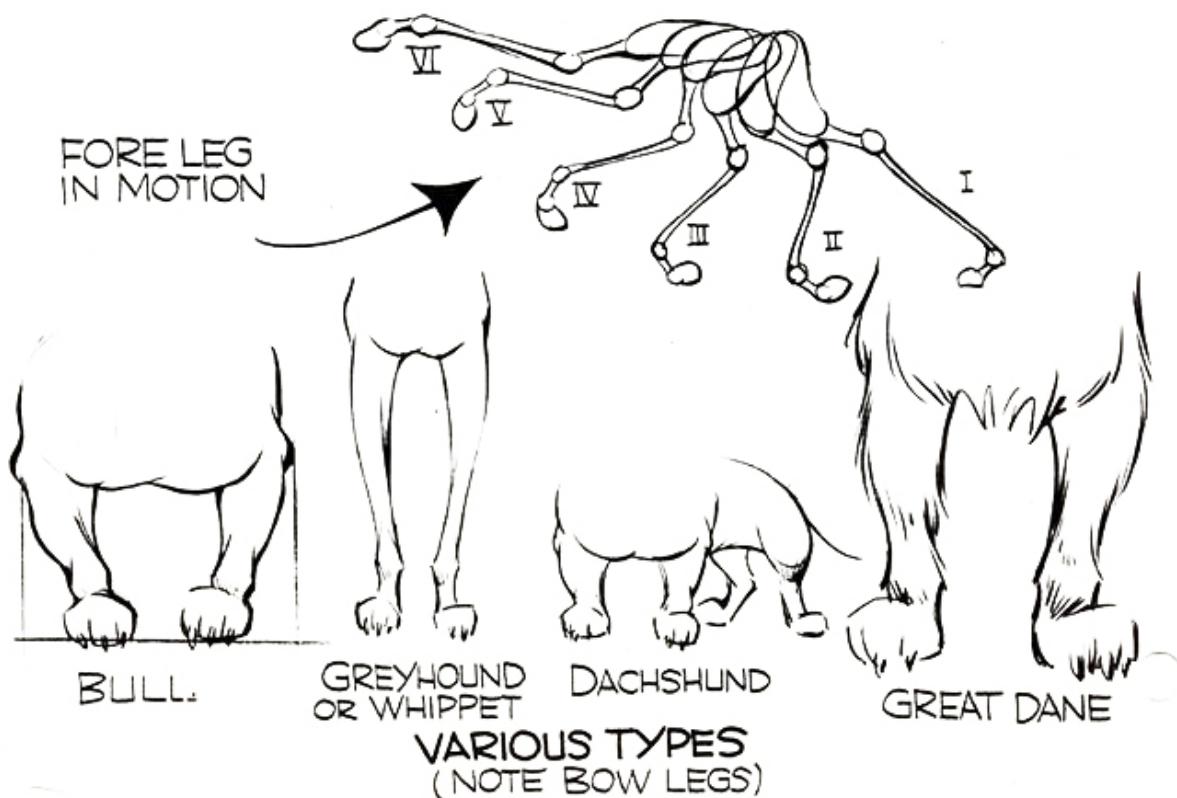
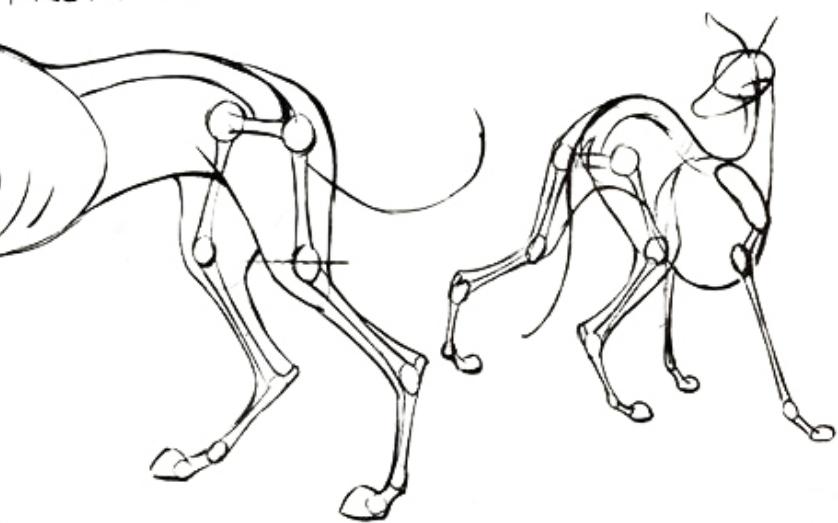
KIDS HAVE A GENERAL
LACK OF CO-ORDINATION~



DOGS SIMPLIFIED ANATOMY

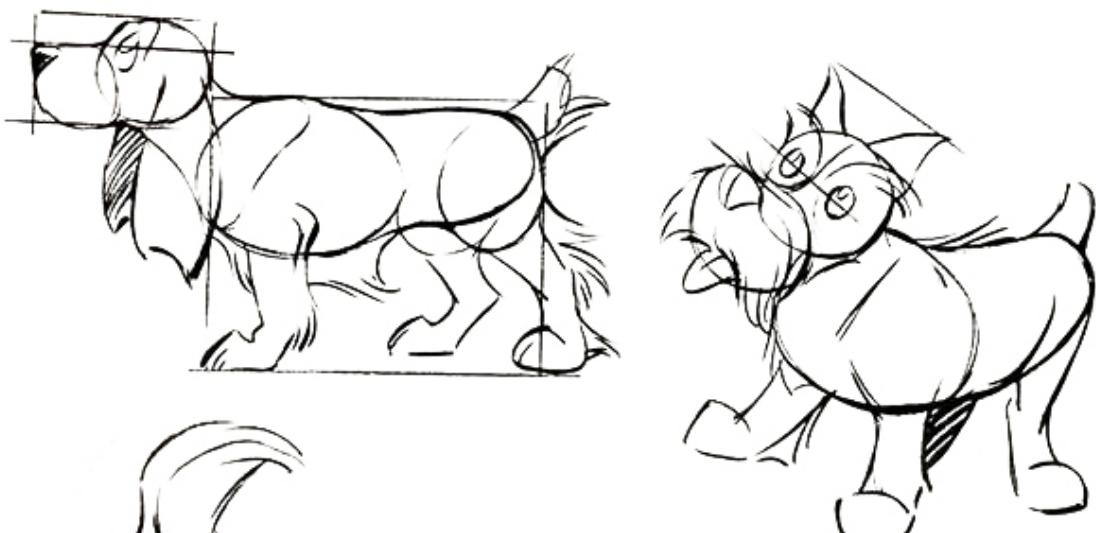


NATURALLY ALL DOGS VARY IN CONFORMATION, BUT THERE IS A SIMILAR APPROACH TO USE IN THEIR STRUCTURE. I START WITH AN EGG SHAPE (NOTE DRAWING), AND BUILD MY PROPORTIONS FROM THAT.



DOGS (CONT.)

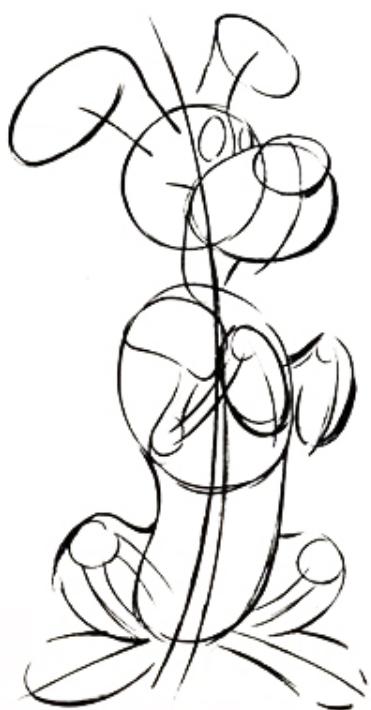
61



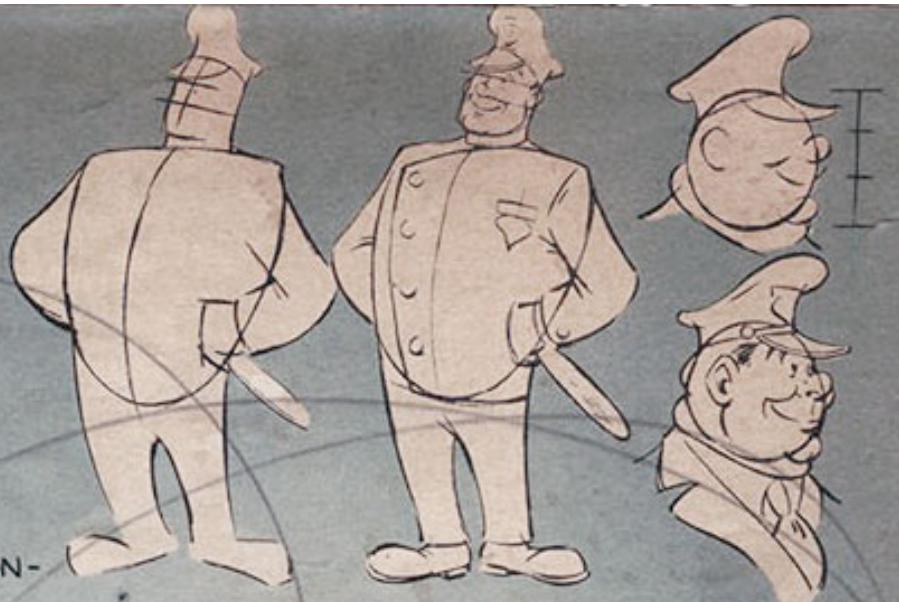
DOGS (CONT.)

DOGS (CONT.)

63



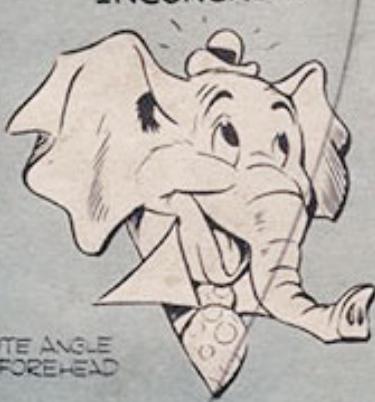
WEIGHT



ANIMALS LINE OF ACTION -

A DEFINITE LINE
OF ACTION CAN BECOME
MONOTONOUS UNLESS
YOU BREAK IT BY AN
ACCENT.

NOTE TAIL DOESN'T
FALL INTO GENERAL
LINE OF ACTION BUT IS
USED AS AN ACCENT.



NOTE ANGLE
OF FOREHEAD

CHEEKS SHORT
AND FULL

NOTE BREADTH
OF HEAD



ANIMATION

FORE LEGS REACH-
ING FOR GROUND.

FORE LEGS
TAKING WEIGHT,
HIND LEGS
COMING THROUGH

HIND LEGS
STRETCHING
FOR LANDING-
FORE LEGS
PUSHING OFF

HIND LEGS GATHERING
FOR PUSH-OFF



BODY STRETCHING
FOR TAKE-OFF

BODY AT HIGHEST
POINT IN JUMP

FORE LEGS REACH-
ING FOR GROUND AS
IN FIRST SKETCH

